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1920
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ARCHAEOLOGICAL DISCUSSIONS[1]

SUMMARIES OF ORIGINAL ARTICLES CHIEFLY IN CURRENT PUBLICATIONS

WILLIAM N. BATES, *Editor*

220, St. Mark's Square, Philadelphia, Pa.

GENERAL AND MISCELLANEOUS

The Bronze Age of Northern Europe.—At the November (1915) meeting of the Berlin Archaeological Society, Herr Kiekebusch spoke, with illustrations and with references to his own and other publications, on the relics of the Bronze Age of the March of Brandenburg which are in the Märkisches Museum at Berlin. Like the collections in Stockholm, Copenhagen and elsewhere, these remains show a northern prehistoric heroic age of a splendor rivaling that of the Mycenaean period in the south, and having certain points of contact with it. Of especial interest is the fact that, like Dr. Schliemann in his discoveries at Troy, Mycenae and Tiryns, the searchers here were in many cases guided to important finds solely by legend and oral tradition. (*Arch. Anz.* 1915, cols. 270–274.)

Pre-Roman Monuments of the Balearic Islands.—In *Sitzb. Mün. Akad.* 1914, 6, pp. 1–68 (13 pls.; 14 figs.), ALBERT MAYR describes monuments of pre-Roman times on the islands of Mallorca and Menorca. The buildings described are chiefly towers (round or square) of the type called Talayot and walls of semi-oval plan (*Naus* or *Navetas*). Small objects are of flint and other stone, belonging to the stone age, of metal (chiefly bronze, including weapons, bracelets, rings, votive animals, etc.), and of terracotta (chiefly common pottery). Of the buildings the earliest seem to be the round talayots of Mallorca. The talayots seem to have been built as fortified habitations and places of refuge. The oval walls are remains of tombs and of dwellings. Subterranean and partially subterranean dwellings show that the early inhabitants were troglodytes. The chronology of the monuments of these islands is uncertain.

Explorations in Montenegro and Albania.—In 1916, when Austrian troops were in possession of the land, C. PRASCHNIKER and A. SCHOBER made two archaeological journeys in Montenegro and Albania. Starting from Cetinje, where they found the small collection of antiquities from Doclea almost de-

[1] Beginning with Volume XXV the departments of Archaeological News and Discussions and of Bibliography of Archaeological Books will be conducted by Professor SIDNEY N. DEANE, Editor-in-charge, assisted by Professor C. N. BROWN, MISS MARY H. BUCKINGHAM, Dr. T. A. BUENGER, Professor HAROLD N. FOWLER, Professor HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor LEWIS B. PATON, Professor A. S. PEASE, Professor S. B. PLATNER, Professor JOHN C. ROLFE, Dr. JOHN SHAPLEY, Professor ARTHUR L. WHEELER and the Editors.

No attempt is made to include in this number of the JOURNAL material published after June 30, 1920.

For an explanation of the abbreviations, see pp. 118–119.

stroyed, they visited the following sites which they describe: Doclea, Medun (Illyrian Meteon), Skutari (with description of the antiquities in the Jesuit college there), the castle of Vigu, Leš (Alessio or Lissos) where the powerful town walls are imposing, Acrolissos which they located on a height to the southeast of Lissos and overlooking its acropolis, Kruja, Zgorzeš, Pertrejla and Durazzo where a much injured relief of Pan with three nymphs, a centaur relief, and one with the figure of a winged Victory writing on a shield were noted built into walls. A small male head, two reliefs representing charging warriors and several inscriptions were removed by Servians to Belgrad. Other sites visited were the Byzantine ruins of Porthes, the castle and piers of the ancient bridge at Elbassan, also the Monastery of Saint John Vladimir with its antiquities, Berat, Fjeri, Pojani (Apollonia) where reliefs and inscriptions were noted, Marglić, Ardenica, Libovca, Divjaka, Kavaja, and Preza. On their second journey they examined Dulcigno (Olcinium), Pezana (Bassanica), Lači, Gaitani, Kodra Maršenjt, Kalaja Samoborit, Vuksanlekaj, Šabanovići, Cembrücke, Tresanicatal, Kolovoz and Nikšić. Most of the sites still preserved portions of their ancient walls and in a few places there were pieces of Roman roads and occasional milestones. No important antiquities are reported. [*Archäologische Forschungen in Albanien und Montenegro.* VON C. PRASCHNIKER und A. SCHOBER. (Akademie der Wissenschaften in Wien, *Schriften der Balkankommission*, Heft VIII.) Wien, 1919, Hölder. 104 pp.; 117 figs.; map. 4 to.]

Ancient Decorative Wall-Painting.—A summary of the material for the study of the art of wall-painting in the Graeco-Roman world, with an outline of the different styles and their relations, is given by M. ROSTOVTZEFF in *J.H.S.* XXXIX, 1919, pp. 144–163 (4 pls.; 3 figs.). Although best known at Pompeii because of A. Mau's exhaustive study and publication, the existing or recorded remains of paintings, many of them not yet published, in houses, vaults, tombs, and temples, together with the related mosaics and painted stelae and vases, cover a period from the seventh century B.C. to mediaeval times, and a territory from Palmyra, South Russia and Egypt, to Gaul, Britain and Belgium. The structural division of the wall surface into horizontal sections, corresponding originally to stone base and brick upper wall with connecting member and with cornice, was the basis of all Greek decoration. The added vertical architectural features of columns, panels, etc., were characteristically Italian and western. The use of marble incrustation, first known in the palace of Mausolus in Caria, and the later floral styles, both naturalistic and conventionalized, were all of oriental origin.

The Painting of Ogmius.—The painting of the Gallic divinity Ogmius described by Lucian in the *Hercules* is discussed by FRIEDRICH KOEPP, *Bonn. Jb.* 125, 1919, pp. 38–73. He concludes that there was a god Ogmius though there is no other mention or representation of him known to us; that there is no evidence of the identification of a Gallic god of eloquence with Hercules; that Lucian's painting, if it ever existed, was, therefore, probably an allegory such as the Calumny of Apelles; that the fantastic allegorical treatment agrees well with what is known of Gallic art; that the execution was probably as dependent on the Graeco-Roman tradition as the rest of the art of Gaul.

Strollers in Antiquity.—In *Sitzb. Mün. Akad.* 1918, 6, pp. 1–53, HUGO BLÜMNER enumerates, with references to ancient writers and works of art, the various kinds of strolling folk who plied their trades in ancient times. They

were rhapsodes, musicians, tumblers, actors, mimes, pantomimes, story-tellers, strong men, acrobats, rope-dancers, gymnasts of all kinds, stilt-walkers, men who walked up walls, fancy riders, jugglers, slight-of-hand performers, fire-eaters, sword-swallowers, snake-charmers, animal trainers, persons who managed puppet theatres, imitators of birds and animals, soothsayers, magic healers, charlatans, and begging priests.

The Ancient Stage.—The ancient stage was the subject of an address by A. FRICKENHAUS delivered for the Winckelmann bi-centennial in Bonn before the "Verein von Altertumsfreunden im Rheinlande." It is printed in *Bonn. Jb.* 125, 1919, pp. 193–210 (pl.). The author endeavors to visualize the theatre and a number of typical plays.

Miscellaneous Ivories.—In *B. Metr. Mus.* XV, 1920, pp. 12–17 (3 figs.) J. B. gives a general account of the ivories in the Metropolitan Museum which antedate the Gothic period. He classifies them as Egyptian, late classical, east Christian, *i.e.* Syrian and Egyptian, Byzantine, Carolingian, Romanesque and Musulman.

Ancient Helmets.—In *Mus. J.* XI, 1920, pp. 68–76 (7 figs.) S. B. L(UCE) publishes six ancient helmets long in the Museum of the University of Pennsylvania. They are, a helmet with a high triangular crest from Narce; two Corinthian helmets, one earlier and one later; an Etruscan helmet with cheek pieces; and two round Roman helmets.

Queen Dynamis of Bosporus.—A bronze bust found in 1898 near Novorossijsk, on the north shore of the Black Sea, serves as the basis of an article on the history of the kingdom of Bosporus from the death of Mithradates the Great to the time of Caligula. The bust represents an elderly woman of character and dignity, with a coiffure of the time of Livia and the Agrippinas, and wearing as head-dress the upright tiara of the Persian kings bound with a diadem and covered with rosettes and eight-rayed suns, indicating a queen-priestess. It is undoubtedly a portrait of Dynamis, daughter of Pharnaces and granddaughter of Mithradates, who ruled over the kingdom of Bosporus, alone and jointly with several husbands, during a large part of the reign of Augustus. The names and characteristics of different members of the dynasty, with their mixed Achemenid, Thracian and Sarmatian affinities, are to be traced through coins, and in rather scanty literary references. (M. ROSTOVTZEFF, *J.H.S.* XXXIX, 1919, pp. 88–109; 2 pls.; fig.)

Early Chinese Sculpture.—In *Sitzb. Mün. Akad.* 1915, 6, pp. 1–62 (22 figs.) L. SCHERMAN publishes twenty-one examples of early Chinese plastic art. Twelve of these are of clay (two tiles, a dog, a hen, four human figures, four heads) sent by the American missionary Th. Torrance. These come from western Ssŭch'uan and may all be dated between 100 B.C. and 600 A.D., probably all considerably earlier than the last-mentioned date. There are noticeable differences of style, which may be due to difference of race, or of date, or both. The other objects published are of stone (one Japanese Bodhisattva, probably Kwannon, is of wood and is assigned to the seventh or eighth century), and all are Buddhistic. The dates proposed are from the early part of the sixth century to the eighth. One interesting relief group of Buddha Prabhutaratna and Sakyamuni has an inscription giving the date of dedication as February 14, 546 A.D. The publication of these monuments is accompanied by valuable bibliographical references.

EGYPT

The Reliefs of the Sun-Temple of Rathures.—In *Sitzb. Mün. Akad.* 1914, 9, pp. 1–18, F. W. VON BISSING discusses the reliefs of the sun-temple of Rathures at Abu Gurâb, near Memphis. These reliefs represent the ceremonies of the foundation of the temple, and are the only such representation extant belonging to the Old Kingdom. Here the ceremony of cleansing the temple before it is handed over to the god is replaced by the festival of Sed (*die Sedfeier*). The description and interpretation of this festival here given agree with the words of Rameses III in the Harris papyrus, pls. 49 f.

The Monotheism of Ikhnaton.—In the *Journal of the Society of Oriental Research*, III, 1919, pp. 70–80 S. A. B. MERCER discusses the question as to whether or not Ikhnaton was a monotheist. He concludes that he was not a monotheist but a henotheist.

The Morals of the Middle Kingdom.—In the *Journal of the Society of Oriental Research*, III, 1919, pp. 1–14, S. A. B. MERCER discusses the morals of the Middle Kingdom of Egypt.

The Cult of Dionysus in Egypt.—In *C. R. Acad. Insc.* 1909, pp. 237–243 P. ROUSSEL discusses a papyrus document published in *Ber. Kunsts.* XXXVIII, cols. 189–197 showing that Ptolemy Philopator instituted an official cult of Dionysus in Egypt.

BABYLONIA, ASSYRIA AND PERSIA

A Lament to Aruru.—In the *Journal of the Society of Oriental Research*, III, 1919, pp. 14–18 (2 pls.) JOHN A. MAYNARD publishes with translation Babylonian tablet No. 112 in the Metropolitan Museum of New York upon which is written a lament to Aruru. She is addressed as a goddess of war, of agriculture and of fertility.

Sumerian Liturgies and Psalms.—PROFESSOR LANGDON has published as the fourth part of the tenth volume of the Babylonian Section of the Museum of the University of Pennsylvania *Sumerian Liturgies and Psalms.* In an introduction he discusses the religious texts found at Nippur and now in Philadelphia and Constantinople, emphasizing the importance of the epic compositions and the liturgical texts. The tablets in this book include a lamentation of Ishme-Dagan over Nippur, a liturgy of the cult of Ishme-Dagan, a liturgical hymn to Innini, a psalm to Enlil, a lamentation on the pillage of Lagash by the Elamites, a lamentation to Innini on the sorrows of Erech, a liturgical hymn to Sin, a lamentation on the destruction of Ur, liturgical hymns of the Tammuz cult, a liturgy to Enlil, an early form of the series ^{d}*Babbar-Gim-è-ta*, a liturgy of the cult of Kesh, the third tablet of the series "*The Exalted One who Walketh,*" and a Cassite tablet in four columns explaining Babylonian cult symbols. A note at the end of the last tablet states that "It is the property of the temple Esumera." [*Sumerian Liturgies and Psalms.* By STEPHEN LANGDON. (*Publications of the Babylonian Section* of the Museum of the University of Pennsylvania, Vol. X, No. 4.) Philadelphia, 1919, University Museum. Pp. 231–353; pls. LXXI–CV. 4to.]

Lists of Sumerian Personal Names from Nippur.—In the third part of Volume XI of the *Publications of the Babylonian Section* of the Museum of the

University of Pennsylvania EDWARD CHIERA completes his study of the personal names in the Temple School of Nippur. In his introduction he discusses new contributions to the field, Akkadian and Sumerian names, names from literature, the character of the texts, the grouping of the names and similar documents. Translations and transliterations of names are added as well as an index and thirty-four autograph plates illustrating seventy-eight tablets. [*Lists of Personal Names from the Temple School of Nippur. Lists of Sumerian Personal Names.* By EDWARD CHIERA. (*Publications of the Babylonian Section* of the Museum of the University of Pennsylvania, Vol. XI, No. 3.) Philadelphia, 1919, University Museum. Pp. 179–279; pls. LXXI–CIV.]

Contributions to Babylonian Lexicography.—In the *Journal of the Society of Oriental Research*, III, 1919, pp. 36–41; 81–85 S. LANGDON discusses and explains nine obscure phrases found in Sumerian inscriptions.

A Babylonian Grammatical School Text.—In the *Journal of the Society of Oriental Research*, III, 1919, pp. 65–69 J. A. MAYNARD discusses tablets numbered 197 and 198 of the Hoffmann collection. They are duplicates and preserve a school text. No. 200 is a missing part of No. 198.

Origin and Relations of Certain Assyro-Chaldaean Weights.—In *J. Int. Arch. Num.* XIX, 1918–1919, pp. 263–272 (2 figs.) MICHAEL C. SOUTZO propounds the theory that ancient systems of weights begin with the grain—originally the real grain of wheat, barley, or the like (see *A.J.A.* XXIV, 1920, p. 174). The differences between the various systems may be accounted for by assuming the use of a different kind of grain and also, perhaps, of different multiples of the grain chosen. Roman weights give the following table (in grammes):—grain (of wheat) = 0.047019 gr.

24 grains = 1 scruple = 1.128456 gr.
576 grains = 24 scruples = 1 ounce = 27.0830 gr.
6912 grains = 288 scruples = 12 ounces = 1 pound = 325 gr.

The Babylonian or Assyro-Chaldaean series comprises a shekel of 180 grains, a mina of 60 shekels (10,800 grains), a talent of 60 minas (3600 shekels = 648,000 grains). The grain of this series is shown to be identical with that of the Roman series. The heavy talent of Antioch was equal to 375 Roman pounds (= 2,592,000 Chaldaean grains); the Babylonian talent of 3,600 darics contained 3,600 × 180 = 648,000 grains; the talent of Nineveh, double the Babylonian, contained 1,296,000 grains, and the talent of Susa, double that of Nineveh, contained 2,592,000 grains, *i.e.*, was identical with the heavy talent of Antioch. The Hebrew talent of 125 Roman pounds is identical with the double Median (Persian) talent of 864,000 grains.

The Royal and the Standard Cubit in Herodotus.—In describing the fortifications of Babylon, Herodotus says (I, 178) that the wall was fifty royal ells (or cubits) thick and two hundred ells high, and he adds that the royal or king's ell (*βασιλικὸς πῆχυς*) was three fingers longer than the standard (*μέτριος*) ell. A similar distinction is made by the scholiast on Lucian *Cataplous*, 16). The royal ell is mentioned in Assyrian and Babylonian texts of the seventh century and in a private document of the Persian empire, of about 500 B.C. The Babylonian cubit, originally of 30 inches or finger-widths, was in these times of 24 fingers, and a foot of 16 fingers was used; hence the ratio was the same as in the Greek foot and cubit, 2:3. The exact lengths have been variously estimated, but it is probable that the square bricks and tiles found in build-

ings made by Nebuchadnezzar II, which have sides in this ratio, are the actual Babylonian square cubit and square foot of his time. They measure 333 mm. and 499 mm., which are also the values given to the Attic foot and cubit by Dörpfeld in his later calculation. Hence it seems probable that the Attic-Aeginetan metric system was the same as the Babylonian and used the king's ell, and that the cubit of 444 mm., corresponding to the smaller Greek foot of 296 mm., was the standard or μέτριος cubit of Herodotus. (F. H. WEISSBACH, *Arch. Anz.* 1915. cols. 149–166.)

Marsyas a Deified Ass.—In *R. Ét. Anc.* XXI, 1919, pp. 237–248 S. SCHIFFRE argues that the word *Imer(i)su* found in certain Assyrian inscriptions is the name of a divinity to whom the ass was sacred; that this divinity was in reality a deified ass, and that he is to be identified with Marsyas. His original home was Syria, not Phrygia. The writer cites such evidence as the story of Samson in *Judges* 15: 15–19 to support his identification. He argues further that the people of Muski with their king Mita (*i.e.* Midas) mentioned in the annals of Sargon II were Phrygians.

Belshazzar and Darius the Mede.—In *C. R. Acad. Insc.* 1919, pp. 184–203 Lieutenant Colonel DIEULAFOY points out that the time between the capture of Jerusalem (598/7 or 587/6 B.C.) and the edict of Cyrus freeing the Jews in 538, *i.e.* the year after his capture of Babylon, was either 60 or 49 years, not 70 as stated in *II Chron.* 36: 21. Seventy was, however, used because it was a sacred number. The capture of Babylon referred to in *Daniel* V occurred in 521 B.C. The ruler at that time was Nadintarbel of the inscriptions, who called himself son of Nabouhanid. He was either the brother of Belshazzar, or Belshazzar himself, and had assumed the name of Nabouchodonoser. His conqueror was Darius Hystaspes, *i.e.* Darius the Mede.

Notes on the Coinage of the Persian Empire.—In *J.H.S.* XXXIX, 1919, pp. 116–129 (pl.; fig.), G. F. HILL summarizes, with comments of his own what is known or conjectured about Persian coins in the ten reigns from Darius I, son of Hystaspes, to Darius III Codomannus (512–330 B.C.). The gold and silver coins, known to the Greeks as darics and sigloi (shekels), were reckoned in the ratio 20: 1, like English sovereigns and shillings, but various duodecimal fractions of both denominations were also made. Although certain series can be distinguished, according to the mode of portraying the Great King, it is extremely difficult to classify individual specimens and to assign them to definite reigns. A hoard of 300 darics found in the Athos canal of Xerxes with 100 early Attic tetradrachms cannot well be later than 480 B.C., but such basic points for dating are few. The coins showing the figure of the king with no indication of a waist line seem to belong to the earlier reigns, before Cyrus the Younger, and a beardless king may be Cyrus himself. A lion on the reverse of one coin may indicate the mint at Sardes. Many of the coins have punch marks made by local bankers and many are cut or stabbed to test their genuineness. Their average technical and artistic standard is not high.

SYRIA AND PALESTINE

A Bibliography to the Archaeology of the Old Testament.—In the *Journal of the Society of Oriental Research*, III, 1919, pp. 19–35, S. A. B. MERCER pub-

lishes a bibliography to the archaeology of the Old Testament 1914–1917 with very brief notice of the articles and books mentioned.

Monuments of Palestine in the Time of Jesus.—Under the title *Denkmäler Palästinas aus der Zeit Jesus* (*Das Land der Bibel*, Bd. II, Heft 1. Leipzig, 1916, Hinrich. 39 pp.) Dr. PETER THOMSEN gives a general sketch of the monuments in Palestine which Jesus might have seen, and probably did see. He includes aqueducts, roads, harbors, citadels, temples, theatres, buildings in Jerusalem erected by Herod, especially the temple, cemeteries, sculpture, inscriptions and coins.

Inscriptions of Sinai.—About ten inscriptions from Sinai, written in an unknown alphabet, are discussed by R. EISLER in a monograph, *Die Kenitischen Weihinschriften im Bergbaugebiet der Sinaihalbinsel* (Freiburg i. B., 1919). The writing is found to be Semitic, influenced by the hieroglyphic; the language a Canaanite dialect; the date that of the Hyksos; the place the site of a Semitic sanctuary. (S. R.. *R. Arch.*, fifth series, X, 1919, p. 380.)

Coinage of Antiochus IX of Syria.—C. OMAN supplements his paper of some three years ago on the coinage of Antiochus Grypus by another on the chronology of the coins of his half-brother, called Philopator, or more commonly Cyzicenus, relating them carefully to the history of the king's reign. (*Num. Chron.* 1919, pp. 201–216; 2 pls.)

ASIA MINOR

The Hittite Language.—In *C. R. Acad. Insc.* 1919, pp. 203–206 J. LOTH calls attention to a recent book on the Hittite language by Carl J. S. Marstrander, Professor of Celtic at Christiania, entitled *Charactère indo-européen de la langue hittite* (1919). The conclusion reached is that it belongs to the western group of Indo-European languages with Germanic, Italo-Celtic and Greek, but is especially closely connected with Italic, Celtic and Tokharian. It is, however, an entirely independent language. The Hittite verb is especially enlightening.

Lydian Inscriptions.—Under the title 'Zu den lydischen Inschriften' (*Skrifter utgifna af Kungl. Humanistiska Vetenskaps-Samfundet i Uppsala.* XX. Uppsala, 1919, Akademiska Bokhandeln. 43 pp.) O. A. DANIELSSON discusses Littmann's *Lydian Inscriptions*, Part 1. He gives a sketch of the grammar as far as it can be made out, calls attention to certain words such as the demonstrative pronoun *es*, or *es-s*, or *est;* the relative and indefinite *hi-s* with which he compares the Hittite *kis;* the enclitic particle *-k* = *and*, etc. He praises Littmann's treatment of the alphabet, which has no *p* and is most like the Lycian; but he disagrees with him on certain points. Thus the character which looks like Ψ he would represent by L, not by *ũ*. He cites a case where it stands for the Greek λ. He would, therefore, write *haLmLu*, which he thinks means "king." He compares the Greek πάλμυς, from Hipponax. For the change from *h* to *p* he cites *hLdãnś* = *Apollo*, in the phrase *hLdãnś artemuk* = *Apollo and Artemis*. The word *dãć* he interprets as "great." Thus *aLiksãntruL dãć* = *Alexander the Great*. He thinks the Lydian inscriptions show few resemblances to the Etruscan. The latter language cannot have been derived from the former, though it may be related to it. If the Etruscans went from Asia

Minor to Italy in the eleventh century B.C., as he is inclined to believe, their language and the Lydian may have shown closer resemblances at that time.

Coinage of Chios.—J. MAVROGORDATO adds some notes to his series of articles on the coinage of Chios, basing them on some material that has recently come into his hands. The magistrate's name ΠΥΘΙΟΣ he now reads as ΠΥΘΙΩΝ. A new name, Nikomedes, appears on a coin from the Ready sale, and another case of the name Xenodotos is noted, together with two specimens of the rare overstruck coins, all from the same sale. (*Num. Chron.* 1919, pp. 217–220.)

GREECE

ARCHITECTURE

The Metroum by the Ilissus and its Frieze.—The whole of *J. Int. Arch. Num.* XVIII, 1916–1917 (160 pp.; 6 pls.; 68 figs.) consists of a monograph by J. N. SVORONOS on the Metroum by the Ilissus and its frieze. The Metroum is the Ionic Temple (Stuart and Revett, *Antiquities of Athens*, I, pl. 2, 1). The frieze is reconstructed from five slabs previously known, to one of which a small fragment in Athens is added (*Cf.* Studniczka, *Friesplatten vom Ionischen Tempel am Ilissos, in Athen, Berlin, und Wien nachgewiesen, zum Winckelmannsfeste des archaeologischen Seminars der Universität Leipzig am 5 December*, 1910; Watzinger, *Arch. Anz.* p. 37, No. 29, in *Jb. Arch. I.* XVIII). A relief from the basis of Nigrinus at Eleusis (Staës, Ἀρχ. Δελτ. 1917, Suppl. p. 77, fig. 1) is accepted as a copy of a lost slab. So the eastern frieze represented (1) Cimon and the victors at the Eurymedon before the gods and heroes of Agra; (2) a series of gods and heroes (Eurymedon Στεφανηφόρος, Alkon, Amynus, Heracles, Hephaestus, Zeus Hymettius, Demeter Achea, Hecate, Agra, Iacchus, Nike, Athena, Cora, Pluto; (3) the offspring of the Athenian women at Lemnos. On the sides only one slab at each end (cf. the "Theseum") was adorned with a relief. That at the east end of the south side represented Athenian maidens seized by Pelasgians of Hymettus near the spring of Callirrhoe, and corresponding to this on the north side was the rape of Attic women at Brauron by Pelasgians of Lemnos. The reconstruction of the western frieze and the two adjoining slabs is supported by no extant fragments. The representations proposed are (1) the acquisition of Lemnos by Miltiades, (2) Miltiades and his associates in that acquisition appearing before the wind-gods of Agra, (3) those wind-gods, (4) gods of Delphi, (5) Miltiades, son of Cypselus, with deities and nymphs connected with his family, (6) the acquisition of the Thracian Chersonesus by Miltiades, son of Cypselus. The temple was erected by Cimon shortly after his victory at the Eurymedon (462 B.C.), and the frieze was probably the work of Alcamenes.

Callirrhoe was the first Enneacrunus, and later both names were transferred to the fountain constructed under Pisistratus. The triangular precinct called by Dörpfeld the precinct of Dionysus ἐν Λίμναις was originally sacred to Pluto Zagreus. The springs at Kaisariane, their sacred properties, and the deities with whom they were connected, are discussed The Phlyakes are identified with the Γεφυραῖοι and connected with the story of Pluto and Persephone. The Ἥρως Στεφανηφόρος is found to be Eurymedon, who, with Alkon

makes up a pair of Dioscuri (Cabiri, Μεγάλοι θεοί) of Pelasgic origin. Their chief seat of worship was at Thoricus (and Sunium). They presided over metallurgy and the pre-Hellenic "coinage" of Attica. The semicircular building at Sunium, called by Staës ('Αρχ. 'Εφ. 1900, p. 135) a granary, was the Attic mint of the time of the Peloponnesian war. Moneta Salutaris of Rome was an imitation of Epione of Sunium. Two colossal "Apollo" statues found at Sunium (Πρακτικά, 1906, p. 85; *Ath. Mitt.* 1906, p. 363; *A.J.A.* 1907, p. 96; W. Deonna, *Les "Apollons archaiques,"* Geneva, 1909, pp. 135–138) are interpreted as representations of this pair of deities or heroes, and it is hinted that other similar figures should be similarly interpreted.

The monograph contains many other observations, theories, and suggestions relating for the most part to early Attic religion and traditions.

The West Pediment of the Temple of Poseidon at Sunium.—In 'Αρχ. Δελτ. I, 1915, pp. 1–27 (19 figs.) A. K. ORLANDOS discusses the construction of the west pediment of the temple of Poseidon at Sunium, of which parts have been excavated west of the temple. Two upright blocks from the back make it possible to determine the height of the pediment. Part of one of the end acroteria was discovered, as well as the block which supported it. The latter is carved with a palmette and lotus design. The central acroterium was found in 1873 and was long supposed to have belonged to a grave monument. The design consists of spirals and palmettes crowned by a fan-shaped palmette. The acroteria were of a coarse island marble. Part of the cornice was also found. The pattern of the design upon it is still preserved although the colors have perished. It consisted of a double palmette and lotus band. The writer also discusses the reconstruction of the roof.

The Temple of Apollo Ptoios.—In 'Αρχ. Δελτ. I, 1916, pp. 94–110 (19 figs.) A. K. ORLANDOS publishes a study of the architectural details of the temple of Apollo Ptoios. It was a hexastyle, peripteral Doric temple 24.72 m. long and 11.65 m. wide, with thirteen columns on the sides. It had a pronaos but no rear chamber.

SCULPTURE

A Greek Bronze Head of the Fifth Century B.C.—A fifth century bronze head belonging to the Ashmolean Museum is published by P. GARDNER in *J.H.S.* XXXIX, 1919, pp. 69–78, 232 (pl.; 4 figs.). It is small life size, evidently broken from a statue of a young boy, and it shows him in the act of binding on the fillet of victory. The metal is about ⅜ of an inch thick, cast by the cire-perdue process. Although fragmentary and far from complete, the head has distinct charm. It is of the Polyclitan school with Attic leanings. A palmette or lotus pattern inlaid in silver on the fillet suggests a connection with the palmette crown of Hera and a possible origin at Olympia.

The Warrior from Daphni.—At the November (1915) meeting of the Berlin Archaeological Society, Herr Neugebauer spoke on the torso of a warrior from Daphni, in the National Museum at Athens, which was published by Richardson in *A. J. A.*, First Series, IX, 1894, p. 53. It is of more than life size and belonged to a combat group, and although the body and the right leg to below the knee alone are preserved, the position is sufficiently clear. The man had sunk upon the left knee and was facing his opponent, with body

thrown violently back and right leg outstretched at an angle of 60° with the left. The style is Aeginetan rather than Attic, and dates between the time of the west pediment and that of the east pediment of the temple of Aphaea, but this is not itself a pediment figure. Its artistic importance lies in the position of the body and in analogies with the discus-thrower of Myron, with drawings on red-figured vases, etc. Possibly search for the temple of Apollo which Pausanias says was on the Sacred Way, near the site of modern Daphni, would throw some light on the meaning of the group. (*Arch. Anz.* 1915, cols. 274–278; 2 figs.)

Dionysus-Sardanapalus.—At the December (1915) meeting of the Berlin Archaeological Society, the seventy-fifth Winckelmannsfest, W. AMELUNG spoke on the bearded, seated figure in the Vatican commonly known as Sardanapalus. A replica found in Crete, with ivy crown and traces of a thyrsus, proves that the type is a Dionysus. A study of these two statues, with replicas at Athens and London and copies of the head in Palermo, Naples and Florence, suggests a Praxitelean original, although the drapery of the London example is more in the style of the fifth century. (*Arch. Anz.* 1915, cols. 279–282.)

A Praxitelean Statue from Acarnania.—In *R. Arch.*, fifth series, X, 1919, pp. 273–276 (pl.), FRANZ CUMONT publishes a statue of Praxitelean style, which is said to have been found among the ancient ruins near the village of Zaberda, south of Vonitza, in Acarnania, and was brought to Brussels in 1913. The pedestal—undoubtedly the original one—bears the name Ἀγησαρέτα, in letters of a time not far from 300 B.C. The statue (height 0.538 m.) represents a young woman with two torches, *i.e.*, with the attributes of Cora (cf. the relief from Eleusis, *Ath. Mitt.* XX, 1895, pl. VI). The style is obviously Praxitelean, and the statue may possibly be a copy of some work of Praxiteles.

The Portraits of Menander.—In *Jb. Kl. Alt.* XXI, 1918, pp. 1–37 (10 pls.; 5 figs.) F. STUDNICZKA sets forth the evidence for identifying as portraits of Menander the well-known series of heads representing a handsome man of about fifty years of age. He thinks that there are at least thirty-two ancient copies extant. The portraits show the influence of Lysippus.

The Venus of Melos and the Apollo of Cyrene.—The chance juxtaposition in the British Museum of the Apollo of Cyrene with a cast of the Venus of Melos, brought out a marked resemblance between the two statues in structure, and treatment, so that they may well be regarded as the work of the same artist. This large cult statue of Apollo, found at Cyrene by the British excavating party, is an important original Greek work of the second century B.C. and deserves much more appreciation than it has yet received. It belongs to the first and best of the five classes which should be distinguished in late classical sculpture, too often dismissed as an unimportant whole. Several suggestions for the missing parts of the Venus are to be found in later imitations of the type. Thus, the left foot was supported on some object several inches high; the drapery was not necessarily held by the right hand; some upright object, perhaps a male figure on a smaller scale, a statuette, stood as a support at the left side of the statue. (W. R. LETHABY, *J.H.S.* XXXIX, 1919, pp. 206–208; fig.)

The Victory of Cyrene.—In *Rend. Acc. Lincei*, XXVII, 1918, pp. 356–364, (pl.) L. MARIANI discusses a statue of Victory, found, among other remains dating from the time of the Antonines, in a precinct of Aesculapius, at Zavia

el Beda (the ancient Balagrae) in the Cyrenaïca. It is of a somewhat unusual type, severe and hieratic, motionless and calm, less than life-size (1.58 m. in height), and made from a fine-grained Greek marble. Dress and pose recall the best classical period of Greek art, the Lemnian Athena or the Athena Parthenos for example. The wings are rather inorganically attached and the impression of forward movement is given by placing the figure on a plane which slopes slightly to the front. The derivation from Athena statues is further indicated by a small, almost brooch-like aegis.

The Faulty Colossus.—In *Sitzb. Mün. Akad.* 1915, 3, pp. 3–10, PAUL WOLTERS ('Archäologische Bemerkungen,' II, 4.) discusses the passage in Περὶ Ὕψους 36 ὁ κολοσσὸς ὁ ἡμαρτημένος οὐ κρείττων ἢ ὁ Πολυκλείτου δορυφόρος, and the modern attempts to explain it. He concludes that the colossus referred to is the Colossus of Rhodes and that there is an error in the text; ἡμαρτημένος must be wrong, and Χάρητος or some other word applicable to the Colossus of Rhodes should be substituted.

VASES AND PAINTING

Red-Figured Cups.—Some remarks on the work of the vase painter Douris and upon red-figured cups by other artists, with references to the writer's *Vases in America*, are published by J. D. BEAZLEY in *J. H.S.* XXXIX, 1919, pp. 82–87 (pl.; fig.). Of the three cups illustrated, one by the Panaitios painter and apparently dedicated to Douris, belongs to the owner of Lewes House; the other two, by the Colmar painter, are in the University Museum at Philadelphia and in the Hofmuseum at Vienna.

A Vase Fragment from Orvieto.—A red-figured cylix from Orvieto, of which only the stem with the central portion of the bottom is preserved, shows the figure of a seated man, drawn in a style belonging to the late severe period and most nearly resembling the work of Brygos, especially in the wide folds of the drapery and the form of the eye. (E. D. VAN BUREN, *J. H.S.* XXXIX, 1919, pp. 79–81; 2 figs.)

Reappearance of Greek Vases.—In a sale at Sotheby's, in London, February 23, 1920, of several collections of antiquities (of which an illustrated catalogue appeared), the following vases were sold: *Annali*, 1849, pl. B (Cylix by Euergides; *Catal.* No. 242, pl. ii); *Bull. Napol.* VI, pl. 2 (formerly in the possession of Barone; *Catal.* No. 248); *Bull. Napol.* IV, pl. 5 (Amphora, Atlas and Sphinx; formerly Barone's; *Catal.* No. 266). (S. R., *R. Arch.*, fifth series, X, 1919, p. 368.)

Peleus on Mount Pelion.—In *Sitzb. Mün. Akad.* 1915, 3, pp. 10–20 ('Archäologische Bermerkungen,' II, 5), PAUL WOLTERS interprets the drawings on a black-figured Attic amphora (*Not. Scav.* 1913, p. 366, Fig. 3) as representing Peleus on Mt. Pelion in danger from wild beasts through the machinations of Acastus—a danger from which he is saved by Chiron. The sword (μάχαιρα, here represented as similar to the *espada falcata* of Spain) which Peleus received from the gods is connected with this legend, several forms of which are referred to. A jug in the British Museum (*Cat. of Vases*, II p. 285, B620; *J. H.S.* I, 1880, pl. 2) and a similar jug (evidently intended to form a pair with the other) in the possession of Mrs. L. Mond (*Burlington Fine Arts Club, Exhibition of Ancient Greek Art*, 1904, pl. 98, p. 115, No. 62) illustrate the same story.

Micon's Fourth Picture in the Theseum.—On the large red-figured crater from Orvieto in the Louvre, the picture on the reverse has been recognized as the slaying of the children of Niobe, a copy of Micon's painting in the Anaceum at Athens. It shows his peculiarity of having parts of the figures, or of the action, hidden behind the rocks, as the projecting tail of an arrow for the only sign of a fallen Niobid. The more elaborate picture of the obverse has not hitherto been satisfactorily explained, but a clue is given by P. Gardner's suggestion that the two recumbent and seated figures at the bottom in the middle are Theseus and Pirithous. The subject is the rescue of the two heroes from Hades by Heracles, who is shown above them, fresh from his exploit of overcoming Cerberus without arms or armor. Most of the other figures can be identified as Iolaus, Athena, the Dioscuri, etc., and they are all supposed to be standing in a circle or semicircle like the groups of statues of the time. An allusion of Pausanias had already been interpreted by Brunn to indicate a fourth painting by Micon in the Theseum, representing some scene connected with the close of the hero's life. This picture was probably the original of the vase painting in question, which has the same characteristic rocky ground, hiding parts of the scene. The well-known crater at Bologna with the reception of Theseus by Poseidon at the bottom of the sea, although itself a generation later, must have been painted under the influence of a similar picture by the same artist. The black background of the two vase-paintings, representing Hades and the inside of the sea, may well reproduce a dark background in the wall-paintings. The earlier mode of painting dark figures on a light ground was succeeded by painting light on dark or even dark on dark, and Micon probably employed and may even have introduced the new technique. It was used in other arts in the fifth century as in the frieze of the Erechtheum, with white marble figures on a dark blue stone ground. As Micon was an elder contemporary of Polygnotus, his painting of Hades would naturally have preceded and been the model for the latter's Nekuia in the Lesche at Delphi, and in fact certain attitudes are seen to be copied. They are both, in a sense, forerunners of Dante's Inferno. (J. Six, *J.H.S.* XXXIX, 1919, pp. 130–143; 3 figs.)

INSCRIPTIONS

Greek Epigraphy, 1915–1918.—M. N. TOD's recent survey of published work on Greek inscriptions covers the period from July 1915 to December 1918. The new material brought out was somewhat scanty, but there was a surprisingly steady flow of books and articles dealing with all aspects of the subject. Of *Inscriptiones Graecae*, the Eubœan fasciculus appeared in 1916, and two fasciculi of the second or minor edition, containing Attic inscriptions, in 1916 and later. The *Sammlung der Griechischen Dialectinschriften* was completed, after thirty-two years, with a fasciculus of *addenda*, etc. to the Cretan and Sicilian inscriptions. The historical portion (Vols. 1 and 2) of the third edition of Dittenberger's *Sylloge* appeared. Vols. 3 and 4 will contain civic, religious, and private inscriptions and indices. The publication of the Greek inscriptions in the British Museum, begun in 1874, was completed in 1916 with a section containing 232 texts, many of the first importance. The Museum published also a *Guide* to its 101 select Greek and Latin inscriptions on exhibition. Also

to be noted are Nicole's *Corpus des céramistes grecs*, containing a list of the extant signatures of 131 potters and painters, and a catalogue of the stamped amphora handles and tiles in the Hermitage collection at Petrograd. There were also published some important articles on the origin of the Greek alphabet. Many new Attic inscriptions were recorded, and much study given to others already known. There is also some important new material from Argos, with discussions on the formulae of Argive decrees, the Argive calendar, etc. These and many other articles from French, German, Italian, Greek, British and American periodicals, are noticed under the headings of Peloponnesus, Northern and Central Greece, Aegean Islands, Asia Minor, and outlying regions such as Italy, Macedonia, Syria, etc. (*J. H. S.* XXXIX, 1919, pp. 209–231.)

Inscriptions from Thermon.—In Ἀρχ. Δελτ. I, 1916, pp. 45–58 (6 figs.) G. SOTERIADES publishes thirty-five inscriptions from Thermon. One consists of twelve decrees granting προξενία. Another bears the sculptor's signature Λύσιππος ἐπόησε, but probably does not refer to the great Lysippus. *Ibid.* pp. 280–284 K. A. ROMAIOS adds corrections to the readings of four of the inscriptions.

Inscriptions from Crete.—In Ἀρχ. Δελτ. II, 1917, pp. 1–12 S. A. XANTHOUDIDES publishes three Greek and two Latin inscriptions recently discovered in Crete.

Inscriptions from Beroea.—In Ἀρχ. Δελτ II, 1917, pp. 144–163 (15 figs.) A. K. ORLANDOS publishes thirty-two inscriptions from Beroea and the vicinity. One dates from the third century B.C., twenty-six from the first five centuries A.D., and five are Byzantine.

An Inscription of the Year 320.—In Ἀρχ. Δελτ. I, 1916, pp. 195–224 (fig.) V. LEONARDOS publishes the first part of a decree of Demades of the year 320/19 found on the north slope of the Acropolis.

The Inscribed Ring from Ezerovo.—In *R. Ét. Anc.* XXII, 1920, pp. 1–21 G. SEURE discusses the ring from Ezerovo which has upon it what has been supposed to be a Thracian inscription. He shows that the words make up three proper names and that we have no inscription in the language of Thrace. It was a spoken, not written language and is lost beyond recovery.

COINS

The Primitive Hellenism of Macedonia.—In *J. Int. Arch. Num.* XIX, 1918–1919, pp. 1–262 (20 pls.; table of weights), J. N. SVORONOS discusses the early coins of Macedonia to prove the Hellenism of the country. A preface (pp. i–xv), addressed to M. Ernest Babelon, describes in eloquent language the difficulties under which Greece labored, and the part she played, in the great war of 1914–1918.

The first part of the present article is a new edition, with few changes of the article entitled 'Numismatique de la Péonie et de la Macédoine avant les guerres médiques' (*J. Int. Arch. Num.* 1913). It contains catalogues of the silver coins ascribed to the Derronians, Laeaeans, Edonians, and other tribes and cities, and the results of the study of these hitherto "uncertain" coins is that they are all ascribed to Paeonian sources. The second part of the article (pp. 160–262) discusses the various sources from which the Greeks could obtain gold. The result reached is that the chief source was the mines of the

Pangaeus, in Paeonia. Hitherto all the early coins of gold or electrum have been ascribed to the Ionian and Carian cities of Asia Minor, and the Paeonians, who possessed the richest known gold mines, have been supposed to have struck no coins of that metal. The legends concerning the inventors of coinage are discussed, and it is found that several tales point to Paeonia as the earliest home of coinage in gold or electrum. Catalogues of early electrum coins of Paeonia (formerly attributed to cities of Asia Minor, or left "uncertain") are accompanied and followed by accounts of the vicissitudes of some of the Paeonian types under Milesian and Persian domination, of a Pangaean monetary league, of the influence which the gold of Pangaeus exerted upon the course of Greek history, and of the policy of the Athenians, who left to their subject city Cyzicus the coinage of pieces of electrum, contenting themselves with the silver coins which were widely and favorably known.

GENERAL AND MISCELLANEOUS

The Treasure from Tiryns.—In the *Supplement* to Ἀρχ. Δελτ. II, 1917, pp. 13–21 (22 figs.) A. PHILADELPHEUS describes the treasure found at Tiryns in 1916 (see *A.J.A.* XX, 1916, p. 363). Two gold rings and a hematite seal cylinder are the most interesting objects in it. One ring, which is the largest Mycenaean ring yet found, has a bezel 5.6 cm. long and 3.3 cm. wide, with a religious scene engraved upon it. At the left a goddess dressed in a long spotted chiton with sleeves and wearing a round coronet, bracelets and earrings is seated facing to the right. She holds in front of her a funnel-shaped rhyton. Beneath her feet is a footstool, and behind her chair an eagle. In front of her four demons are approaching one behind the other. They have the heads and bodies of lions, except that each has a short horn in the middle of its forehead. They are standing on their hindlegs, with the right foreleg raised to the head and the left grasping a long-necked vase. Upon their backs they appear to be wearing loose skins. In front of the goddess is a pillar supporting a vessel without handles, and in front of each of the demons is a tree with branches, intended to show the location of the scene. Above appear the sun and moon and, perhaps, stars; also branches with leaves. Below is an ornamental band similar in design to the "kyanos" frieze in the palace at Tiryns. The second ring has a bezel about half as large as the first (3.4 cm. by 2 cm.) also engraved. At the left is a gate, above which and to the left are different objects including a double axe. From the gate advance a man and a woman. The latter, who wears the usual Mycenaean dress, has her hands extended as if addressing the man. In front of these figures are two others, a man holding in his right hand a bow or spear, and a woman also with arms raised. At the right is a long curved boat. The benches, oars, mast and yards are indicated, and to the left is a large fish. In the boat, near the cabin, stand a man and a woman conversing. Two men appear to be rowing, and suspended above are five vases. In the vacant space there are various objects. The seal cylinder is 2.7 cm. long and 1.3 cm. in diameter. Upon it there are represented facing each other two bearded divinities with hoofs instead of feet wearing on their heads high conical hats or helmets. They grasp a sceptre. Their dress is peculiar consisting of short trousers extending from the waist to the knee. To the right and the left of this central group are two rows of animals, some

mythical, and a tree. Above are two flying eagles and what may be intended for the starry heaven.

Minoan Statuettes.—In Ἀρχ. Δελτ. II, 1917, pp. 164–170 (3 figs.) J. HATZIDAKIS describes three very crude statuettes of men found in different places in Crete. One is of a light green stone not found in Crete, and the other two of bronze.

The Gold Bricks of Croesus.—In Ἀρχ. Δελτ. I, 1916, pp. 111–114 (4 figs.) CH. TSOUNTAS argues that the gold bricks dedicated by Croesus at Delphi and serving as a base for his gold lion (Hdt. I, 50) were arranged in the form of a three-stepped battlement. He thinks that the dedication is to be connected with the prophecy in regard to the freedom of Sardis from capture related by Herodotus (I, 84).

Ionic Amber.—In *Rass d'Arte*, XIX, 1919, pp. 183–200 (22 figs.), C. ALBIZZATI publishes a piece of carved amber in the Morgan collection of the Metropolitan Museum, New York, the subject of which is probably Aphrodite and Anchises. The fibula, of which the amber forms the setting, was found on the coast to the north of Ancona and the carving is here shown by many comparisons to be Ionic work of the sixth century B.C. The excellent workmanship, the splendid state of preservation, and the large size of the carving render it a very exceptional treasure.

Solon.—Under the title *Solon the Athenian* (*University of California Publications in Classical Philology*, VI. Berkeley, 1919, University of California Press. 318 pp. 8 vo. $3) Professor IVAN M. LINFORTH gathers together what is known of Solon. The work is divided into three parts, the first dealing with his biography; the second with the fragments of his poems which are published with a translation and commentary; and the third with a series of appendices. In these are discussed Salamis, the date of Solon's archonship, the *seisachtheia*, the laws and the axones, changes in weights, measures, currency and in the calendar, his travels, relations with Pisistratus, and his death and burial. A bibliography completes the book.

The Greek Theatre of the Fifth Century.—Professor JAMES TURNEY ALLEN has published a monograph on the Greek theatre of the fifth century (see *A.J.A.* XXII, 1918, p. 449). After an introduction he discusses the Athenian theatre of the fourth and fifth centuries; argues that the fifth century orchestra had the same diameter as that of the fourth; that the stage-building was on a circular terrace with the orchestra; that the paradoi sloped down from this terrace at an obtuse angle away from the stage-building, thus giving rise to the terms ἀναβαίνειν and καταβαίνειν. He also takes up changes of scene and how they were effected, and the origin of the *proskenion*. [*The Greek Theater of the Fifth Century before Christ.* By JAMES TURNEY ALLEN. Berkeley, 1920, University of California Press. 119 pp.; 31 figs. 8vo. $1.25.]

Archaeological Miscellany.—In *Sitzb. Mün. Akad.* 1916, 2, pp. 1–20, CARL ROBERT publishes 'Archäologische Miscellen.' (1) He explains Cleobis and Biton as those (Delphians) who introduced the cult of a Mother-goddess, perhaps Leto, perhaps Demeter. The inscription on their statues is not in the Argive dialect or alphabet. Whether the statue of Biton at Argos (Paus. II, 19, 5) was early enough to contribute to the error of Herodotus, is not, as yet, to be determined. (2) The description of the Chimaera (*Iliad* VII, 181–182) does not agree with works of art, as does that of Hesiod (*Theog.* 319 ff.). The

lines 181–182 in the *Iliad* are later interpolations. The prototype of the Chimaera was a Mycenaean demon, a woman with a goat's head, which was supplanted by another Mycenaean mixed form composed of lion, goat, and snake. (3) The name *polos* (πόλος) for a cylindrical ornament on the heads of female statues is quite unjustified. The πόλος is the vault of heaven. Only Pausanias (IV, 30, 4) uses the word to designate a head-ornament. His source is a commentary on Pindar or an annotated edition of Pindar, which was also used by Plutarch (*De Roman. Fort.* ch. 10, p. 322); but Pausanias misunderstood it. Any πόλος worn by the statue of Tyche to which Pausanias refers would be a stephane adorned with stars, not a cylinder.

Greek Compasses.—In *Sitzb. Mün. Akad.* 1916, 3, pp. 1–104 (12 figs.), ALBERT REHM discusses Greek compasses (*Windrosen*) and their development from the earlies times through the Ionic philosophers, Aristotle, and Timosthenes to the Hellenistic system of eight winds.

Greek Votive Offerings.—In *B. Metr. Mus.* XV, 1920, pp. 36–38 (2 figs.) H. MCC. gives a general account of the Greek votive offerings in the Metropolitan Museum, New York.

Theban Politics from 404 to 396 B.C.—In *R. Ét. Gr.* XXXI, 1918, pp. 315–343 P. CLOCHÉ discusses Theban politics from 404 to 396 B.C.

Thracian Archaeology.—In *R. Arch.*, fifth series, X, 1919, pp. 333–361 (2 figs.) GEORGES SEURE continues his discussions of unknown or little known Thracian monuments and inscriptions (see *A.J.A.* XXIII, 1919, p. 176). In this article the text of twenty inscriptions is given, nine of which are Byzantine. Nearly all of these are fragmentary. Of the other inscriptions, most of which are fragmentary, five are Greek and five are Latin. All are epitaphs except one—the name (probably of a town, perhaps a transcription of a Latin ablative) Παύταλις and (in different letters) ΠΤΑ = π(λίνθος)νά, i. e. 401. Brief descriptions of the stones and the sites where they were found, as well as some corrections of former articles, are given.

A Thracian Altar.—The upper half of a square altar found in Kara Osman in southern Bulgaria some years ago, is published by G. KAZAROW in *Arch. Anz.* 1919, col. 166–177 (7 figs.). The inscription, though incomplete, indicates the existence of a band or club of mystae, and the reliefs on the four sides of the shaft represent the various Thracian chthonic deities: Hecate, Dionysus, the goddess with patera and horn, the triad of nymphs, and the Horseman, the last shown in an attitude of combat, with shield and spear.

ITALY

SCULPTURE

The Sculptures of the Temple of Apollo at Pompeii.—In *Sitzb. Mün. Akad.* 1915, 3, pp. 20–54 (3 figs.) PAUL WOLTERS ('Archäologische Bermerkungen,' II, 6) discusses and corrects in many details the reports of the excavations carried on in the temple and precinct of Apollo at Pompeii in 1817 and at later times. From these reports and from the existing remains he reconstructs in great measure the arrangement of the statues and other sculptures of the precinct. The bronze Apollo and the bronze Artemis corresponded one to the other, likewise the marble Aphrodite and Hermaphrodite. The draped herm of

Hermes had a herm of Heracles as its mate. Only Artemis and Aphrodite had altars (the great altar was Apollo's, who, therefore, needed no other). Some of these statues were repaired in antiquity, and the arrangement as here determined may have been in part, at least, a result of the restoration necessitated by the earthquake of 62 or 63 A.D.

A Roman Relief.—In *Sitzb. Mün. Akad.* 1919, 6, pp. 1–8 (pl.) JOHANNES SIEVEKING shows that a relief in Berlin representing a Roman soldier belongs with a relief in the Museum of the University of Pennsylvania (*Not. Scav.* 1909, p. 212; *Museum Journal*, IV, 1913, p. 142; *A.J.A.* XVIII, 1914, p. 526). Both were found at Pozzuoli. Their date is the time of Hadrian. The slabs may have been taken from an earlier monument (of Domitian?), for on the back of the Philadelphia fragment is an erased inscription. They probably served as sheathing for a pedestal.

VASES

Etruscan Vases.—In *Mél. Arch. Hist.* XXXVII, 1918–1919, pp. 106–178 CARLO ALBIZZATI discusses twenty-nine examples of red-figured Etruscan ware, now in the Museo Gregoriano and elsewhere, which he believes were made in Vulci between 370 and 330 B.C. He distinguishes among them the work of three master craftsmen.

Vases from Lower Italy.—In *Mus. J.* X, 1919, pp. 217–225 (8 figs.) S. B. L(UCE) publishes a Messapian crater, a Peucetian crater, a Daunian crater and cup, and four specimens of "local Apulian" ware in the Museum of the University of Pennsylvania.

Orphism and Italiote Vases.—In *Rend. Acc. Lincei*, XXVII, 1918, pp. 333–355 G. PATRONI, defends the views advanced by him in *Rendiconti del R. Istituto Lombardo*, 1917 ('Eros e Sirena') against the attacks of an anonymous writer in the *Rivista Indo-greco-italica* of Naples. He maintains that he is there falsely charged with having attempted to prove that Orphism as a cult had an influence over Italiote artists comparable with that which it exerted in Attica; that what he had meant was that such beliefs, like other philosophical teachings, were to be taken into account as one among various influences operative there. He insists that the existence of utensils and furnishings of ordinary life in tombs or graves is not inconsistent with the Dionysiac and Elysian beliefs of Orphism and assails his critic's choice of vases in support of his own point of view as utterly misleading.

INSCRIPTIONS

The Cistiferi of Bellona.—In *C. R. Acad. Insc.* 1919, pp. 256–260 F. CUMONT publishes additions and corrections to the important inscription relating to the cult of Bellona recently found at Madaura (see *ibid.* 1918, pp. 312 ff.; *A.J.A.* XXIII, 1919, p. 320). The restoration *ha]stiferorum* is shown to be incorrect. Perhaps *ci]sthiferorum* is what was written. He interprets FANAS as *fana(ticu)s* or *fan(aticus)*, *a s(acris)*.

The Tablet at Leeuwarden.—In *C. R. Acad. Insc.* 1919, pp. 265–282 E. CUQ discusses and proposes interpretations in the wax tablet found at Tzum in northern Holland and now in the museum at Leeuwarden (see Vollgraff, *Annales de la Société de Frise*, 1917, pp. 71–101; *Mnemosyne*, XLV, pp. 341–

352; and Boissevain, *Mnemosyne*, XLVI, pp. 201–215). It is part of a triptych. The Latin inscription on one leaf has to do with the sale of an ox; the other contains the names of four people who sealed the act. It probably dates from the time of Claudius.

The Cippus Abellanus.—In *Sitzb. Mün. Akad.* 1915, 10, pp. 1–68, LEOPOLD WAGNER reprints the text and Latin translation of the inscription on the *cippus Abellanus* and discusses various questions connected therewith. The various theories concerning the *meddix tuticus* are reviewed. He may have been an exceptional official, like the dictator in Rome, or one of two colleagues (like the Roman consuls), though that would seem to imply inferiority on the part of his colleague. The word *meddix*—which seems to mean *magistratus* in general—may have changed its meaning as time went on, like the word *praetor* in Latin. The *meddix degetasius* of the cippus may have been the equivalent of a Roman *quaestor*. The provisions relating to the use of the treasure and lands of the temple of Heracles prove that the ideas of federation and of corporate rights of states were similar to those of early Rome, as well as to those of Greece and even of Germany. The temple of Heracles, like the land belonging to it, is regarded as the property, not of the god, but of the Nolans and Abellans. Property and objects connected with worship might belong to the deity, to the state, or to individuals. In Rome, from about 50 B.C., or earlier, until Christianity became the state religion, the theory prevailed that *res sacrae* could not be private property. Elsewhere, and at Rome itself at different times, both law and practice varied. Such variations are here discussed.

The Inscribed Etruscan Mummy Bands.—In *Rend. Acc. Lincei*, XXVIII, 1919, pp. 69–84 ELIA LATTES essays to cast light upon the interpretation of the inscribed Etruscan mummy bands at Agram. (Cf. Herbig, 'Die Etr. Leinwandrollen des Agramer National Museum' in the *Abh. Mün. Akad.* XXV, 1911, pp. 3–44.)

COINS

Mark Antony's Coinage at Anagni.—A. W. VAN BUREN suggests that the statement by Servius (on *Aen.* VII, 684) that Antony struck coins in the name of Cleopatra at Anagni may be due to a false reading of *Armenia* as *Anagnia* (cf. Plate CXV, No. 15, of the British Museum *Catalogue of Coins of the Roman Republic*). Other attempts to account for the surprising statement of Servius are mentioned. (*Num. Chron.* 1919, pp. 254–255.)

Origins of Roman Imperial Coinage.—As against Mommsen and Grueber, H. MATTINGLY argues that the imperial coinage was not founded on the old senatorial coinage of Rome, but on the right of coinage occasionally exercised by generals in the field in Republican times. Augustus derived his authority for the coinage of money from his *imperium* in the provinces, and established his chief mint accordingly not at Rome but at Lyons. He merely left the token coinage in *aes* under control of the senate. (*Num. Chron.* 1919, pp. 221–234.)

Coinage of Aurelian.—In opposition to the view of Mr. Sydenham, in his articles on the Roman monetary system already mentioned in this journal, PERCY H. WEBB argues that Aurelian did not attempt to reform the existent system, but to restore it in better shape. The silver-washed radiate pieces were intended to be the direct successors of the original *antoninianus* of Cara-

calla. The marks XX, XXI, XX.I, KA, etc., are to be interpreted as meaning that twenty of these (token) coins are equal to one *aureus*. The coins marked VSV are certainly not *quinarii*, and the mark cannot be an expression of value. Sir Arthur Evans is probably right in reading it as *Vota Solvta Qvinqvennalia*. (*Num. Chron.* 1919, pp. 235–243.)

GENERAL AND MISCELLANEOUS

The Origin of the Etruscans.—In *Rend. Acc. Lincei*, XXVIII, 1919, pp. 173–182 ALESSANDRO DELLA SETA, admitting that the two ancient theories of a Lydian or a Pelasgian origin for the Etruscans have little basis in fact, as against linguistic and cultural data, argues that the Pelasgian theory arose from a misread passage of Herodotus (I, 57) where Κρηστών (in Thrace) and Κρηστωνιῆται have been emended, so Della Seta thinks, by Hellanicus himself (Dionysius Halicarnassensis, I, 28, 29) whom he calls a Pan-Pelasgist, into Κρότων and Κροτωνιῆται. Some have believed that Κρότων was the original reading and that this was changed to Κρηστών under the influence of Thucydides, IV, 109, but convincing arguments are here adduced showing that Herodotus thinks of the Pelasgians as an Aegean race. Dionysius' own belief is that the Etruscans were autochthons.

Documentary Evidence for Early Roman History.—In *Rend. Acc. Lincei*, XXVIII, 1919, pp. 85–99 and 127–140, CORRADO BARBAGALLO treats of the documentary evidence on which the historians of early Roman times based their work, in its bearing on the authenticity of the traditional accounts. He discusses the passage in which Livy (V, 40) describes the burying and carrying away of the most important documents at the time of the sacking of the city by the Gauls, and emphasizes the fact that the Capitol did not fall into the hands of the invaders. The temples, bridges, aqueducts, walls and public buildings, the statues of famous men, the *imagines* of their ancestors must, he feels sure, have been mute witnesses to the Romans of their earlier history. In the second article the coins, inscriptions, pontifical, royal and civil records, decrees of the senate, acts of comitia, etc., private archives, and documents existing outside of Rome, are separately treated and discussed.

The Roman Mile-Stones of Syria.—Under the title *Die römischen Meilensteine der Provinzen Syria, Arabia und Palaestina* (Leipzig, 1917, Hinrich. 102 pp.; map; reprinted from *Z. D. Pal. V.* XL, pp. 1 ff.) Dr. PETER THOMSEN discusses the Roman roads in Syria, Arabia and Palestine and comments upon 306 Roman mile-stones so far recorded.

The Date of the Removal of the Colossus of Nero.—In *Mél. Arch. Hist.* XXXVII, 1918–1919, pp. 285–296 F. PRÉCHAC attempts to show that the date of the removal of the Colossus of Nero from its original site, in order to make more room for the temple of Venus and Roma, fell between January first and April twenty-first in the year 128 A.D.; and his arguments carry much weight.

The Lupercalia and the Purification of the Virgin.—In *R. Hist. Rel.* LXXIX, 1919, pp. 1–13 J. TOUTAIN returns to the old problem of the connection between the Roman Lupercalia and the festival of the Purification of the Virgin suggested by the Venerable Bede. He points out resemblances between the two festivals.

Roman Surgical Instruments in Baltimore.—About 1912 there was discovered at Colophon a collection of thirty-six surgical instruments which had apparently belonged to a Roman physician of the first or second century A.D. With one exception they are of bronze, and include knives, forceps, probes, cupping-vessels, a balance, a bow drill, etc. The drill is an instrument rarely found, and was used in injuries to the skull. The collection was presented to Johns Hopkins University six years ago and is now on exhibition in Gilman Hall. (Baltimore *Evening Sun*, May 21, 1920.)

Roman Bronze Pendants.—In *Proc. Soc. Ant.* XXX, 1918, pp. 54–63 (15 figs.) R. A. SMITH discusses a serrated iron nose-band for a horse and connects with it a series of Roman bronze pendants of peculiar shape. The latter were probably charms.

An Ornamental Lance Head.—The signum of a *beneficiarius consularis*, or some other member of the staff of a *legatus consularis*, is seen in an ornamental lance head now in the museum at Wiesbaden. (E. RITTERLING, *Bonn. Jb.* 125, 1919, pp. 9–37.)

The Harbor of Cologne in Roman Times.—The harbor of Cologne in Roman times is the subject of an investigation by H. J. LUECKGER in *Bonn. Jb.* 125, 1919, pp. 163–177 (pl.).

FRANCE

The Antiquities of Roussillon.—In *R. Ét. Anc.* XXI, 1919, pp. 271–289 R. LANTIER gives a brief account of the scanty remains of antiquity found in the old province of Roussillon, *i.e.*, in the department of the Pyrénées-Orientales.

Bronzes in the Museum at Saumur.—In *R. Arch.*, fifth series, X, 1919, pp. 277–293 (67 figs.), M. VALOTAIRE publishes thirty-seven bronzes in the museum at Saumur. These were found at various times in the neighborhood of Saumur, for the most part near La Dive. They include ten deities, six heads, an engraved mirror (of coarse work, and badly oxidized), fourteen animals or parts of animals, most of which adorned utensils, two phalli, and a few other objects. All are of small size, and all probably of Gallo-Roman origin.

Bronze Axes found at Saint-Pierre-Église near a Dolmen.—In *R. Arch.*, fifth series, X, 1919, pp. 363 f. (fig.) ROBERT FORRER mentions the discovery, in 1722, near Sundhofen, not far from Colmar, of about thirty bronze lances, which have been scattered and for the most part melted, also the discovery, in 1822, of arms and ingots of bronze at Stephansfelden, near Brumath. These were lost in the bombardment of Strasbourg in 1870. He publishes a bronze axe with straight sides (13 cm. long, 6.2 cm. wide), on which is a paper label, written apparently not far from 1800. This gives the information that the axe was found at Saint-Pierre-Église near a dolmen, à la Trigalle, with forty analogous objects. The place is ten to fifteen miles east of Cherbourg, in the department of la Manche. Evidently the axe was part of a store of a merchant or caster of bronze in the First Bronze Age.

The Gallic Word Arcantodan.—In *R. Ét. Anc.* XXI, 1919, pp. 263–270 J. LOTH discusses the word *arcantodan* found on certain Gallic coins and concludes that it is equivalent to *magister monetae*. *Arcanto* means silver or money.

GREAT BRITAIN AND IRELAND

Antiquities of the Bronze Age.—In *Proc. Soc. Ant.* XXX, 1918, pp. 166–183 (8 figs.) W. J. HEMP discusses various antiquities dating chiefly from the Bronze Age and found at different times in southeastern Carnarvonshire and northwestern Merionethshire. Among them are weapons, late Celtic terrets, a gold collar, a sickle, a bucket, etc.

Flint Implements from the Test.—In *Proc. Soc. Ant.* XXX, 1918, pp. 20–27 (10 figs.) W. DALE discusses the flint implements recently discovered in the gravel beds of the river Test at Romsey. *Ibid.* pp. 27–31 R. A. SMITH makes various observations.

A Rare Type of Flint Implement.—In *Proc. Soc. Ant.* XXX, 1918, pp. 160–165 (3 figs.) R. A. SMITH discusses a rare type of flint implement with worked edges, facetted butt and prominent bulb, found at Grime's Graves, Norfolk, in 1914. Many other specimens have been excavated in the cave of St. Brelade, Jersey, belonging to the Mousterian period, but elsewhere they are very rare. The type was apparently confined to a definite period.

A Roman Gold Fibula.—In *Proc. Soc. Ant.* XXX, 1918, pp. 184–186 (fig.) W. J. HEMP discusses a Roman gold fibula of crossbow shape, $2\frac{3}{4}$ inches long, and 4 inches wide, from Carnarvon.

A Roman Relief at Colinton.—In *Proc. Soc. Ant.* XXX, 1918, p. 237 G. MACDONALD calls attention to a sculptured slab which has been built into a garden wall at Colinton for more than a hundred years. It proves to be Roman and a dedication to the Mother Goddesses. It is of good workmanship and the first thing of the kind noted north of the Tweed.

The Ancient Salt Works of Essex.—In *Proc. Soc. Ant.* XXX, 1918, pp. 36–53 R. A. SMITH discusses the salt works of pre-Roman times on the Red Hills of Essex, and the ancient methods of making salt.

Irish Serpentine Latchets.—In *Proc. Soc. Ant.* XXX, 1918, pp. 120–131 (16 figs.) R. A. SMITH discusses Irish serpentine latchets tracing developments in form. They are in the shape of a letter S prolonged, and usually have a disk at one end. They were made for five or six centuries ending with the eighth, and have been found in nearly all parts of Ireland. They were used for fastening the clothes.

Cheek-Pieces for Bridle-Bits.—In *Proc. Soc. Ant.* XXX, 1918, pp. 187–189 (fig.) E. C. R. ARMSTRONG illustrates and discusses seven cheek-pieces for bridle-bits in the Museum of the Royal Irish Academy, Dublin.

NORTHERN AFRICA

Carthaginian Civilization.—The fourth volume of Professor GSELL's work on the history of North Africa (see *A.J.A.* XXII, 1918, p. 452) is devoted to the civilization of ancient Carthage. He discusses agriculture, industrial activity (pottery making, working in metal, gem cutting), commerce, the manners and customs of the Carthaginians, their religious life (including an account of their gods and cults, cult symbols, sacred places, priests and priestesses, festivals, etc.), funeral customs, and finally the place of Carthage in history. [*Histoire ancienne de l'Afrique du nord.* Par STÉPHANE GSELL. Tome IV. *La civilisation carthaginoise.* Paris, 1920, Hachette. 515 pp. 8 vo. 25 fr.]

EARLY CHRISTIAN, BYZANTINE AND MEDIAEVAL ART

GENERAL AND MISCELLANEOUS

The Excavations at Bawit.—In *C. R. Acad. Insc.* 1919, pp. 243–248 G. SCHLUMBERGER reports briefly from the notebooks of Jean Maspero on the excavations carried on in 1913 at the fortified convent of Bawit (see *A.J.A.* XVIII, 1914, p. 118). The frescoes are important for the history of Byzantine art. The convent was probably destroyed in the seventh century.

The Byzantine Church on the Areopagus.—In Ἀρχ. Δελτ. II, 1917, pp. 119–143 (17 figs.) G. A. SOTERIOS discusses the remains of the church of Saint Dionysius the Areopagite on the north side of the Areopagus.

The Church of Saint Nicholas at Delvinos.—In Ἀρχ. Δελτ. I, 1916, pp. 28–44 (19 figs) P. VERSAKIS discusses the Byzantine church of Saint Nicholas near Delvinos, Northern Epirus.

The Stronghold of Chloumoutzi and Its Mint.—In *J. Int. Arch. Num.* XIX, 1918–1919, pp. 273–279 (2 pls.; fig.) GEORGE SOTIRIOU describes a curious furnace found in the strong castle of Chloumoutzi which dominates the peninsula of Chelonata, in Elis (see *A.J.A.* XXIV, 1920, p. 94). Inasmuch as the castle—apparently called also Clarentia, Château Tournois, and Castle Tornese—contained a mint, the conclusion is obvious that the furnace in question was built for the purpose of melting metal for coinage. The castle was built between 1246 and 1278.

Arabic Art in Egypt.—The general characteristics of Arabic art and its contrast with the art of the ancient Egyptians forms the subject of an essay by B. DOBRÉE in *Burl. Mag.* XXXVI, 1920, pp. 31–35 (fig.).

Syrian Silverwork.—In *Gaz. B.-A.* I, 1920, pp. 173–196 (pl.; 7 figs.), L. BRÉHIER, taking as principal basis the discoveries of silver treasures made in recent years near Antioch, traces the development of the silversmith ateliers of that metropolis. Despite marked differences in the pieces, there are certain consistent traditions, such as realistic treatment and preference for coloristic effects on the repoussé work, obtained by the application of gold and enamel. Changes in style were gradual, but two epochs may be distinguished: the first down to the fifth century, was dominated by the tradition of picturesque bas-relief and of Hellenistic art (it is in giving realistic treatment to religious scenes that Syrian artists marked a new direction in religious art); the second, from the fifth century to the Arab invasion, is characterized by a more schematic, monumental treatment.

The Churches of Servia.—In *Proc. Soc. Ant.* XXX, 1918, pp. 10–14 T. G. JACKSON points out that the churches of Servia fall into three groups: (1) those built by Stephen Nemanja and his immediate successors; (2) those built in the fourteenth century and associated with the names of Stephen Urosh and his queen; and (3) those erected at the end of the Servian kingdom by Lazar and the despots in the northern district. The first group although possessing certain eastern features show Dalmatian influence and are more Romanesque than Byzantine. The west doorway in the church at Studenitza, for example, has a figure of Christ between adoring angels in the tympanum. A peculiar feature in many Servian churches (*e.g.* in the church at Hilendar founded in 1196) is a pronaos of two bays with three aisles. Brick arches and cornices and bands of brickwork in the masonry, found here for the first time in Servia,

became a distinctive feature of Servian architecture. A remarkable church is that built about 1321 by King Urosh Miljutin. The church at Ravanitza is typical of the third group. It has a central dome surrounded by smaller tower domes, and is barrel-vaulted four ways in a cross plan. The exterior is richly decorated with arcading, twisted colonnettes, architrave and friezes carved with fretwork, carved borders to doors and windows, traceried rose-windows, and geometrical patterns in brick.

A Tower of Ivory.—An ivory ciborium with relief figures of the twelve apostles, in the Morgan collection, Metropolitan Museum of Art, New York, is assigned by J. BRECK in *Art in America*, VIII, 1920, pp. 116–123 (pl.) to Syrian workmanship of the fifth century. A. M. FRIEND, Jr. (*ibid.* p. 144) would, however, attribute the ivory to a Rhenish atelier of the eleventh century.

Burgundian Buckles.—In *Proc. Soc. Ant.* XXX, 1918, pp. 63–87 (30 figs.) Sir MARTIN CONWAY discusses several Burgundian buckles adorned with a number of designs or scenes, and dating from the seventh or eighth century. They were charms. Some of the types are of Coptic derivation.

Ancient Subjects in Tapestry.—In *R. Arch.*, fifth series, X, 1919, pp. 294–328 (index, pp. 328–332), L. ROBLOT DELONDRE concludes (see *A.J.A.* XXII, 1918, pp. 226 f.; XXIII, 1919, p. 195) his list of ancient subjects represented in tapestries. The subjects here included are scenes from Greek, Roman, and Jewish history.

Early Christian, Mediaeval and Renaissance Glass.—In *Art Bulletin*, II, 1919, pp. 87–119 (4 pls.), G. A. EISEN discusses the development of work in glass, following the various types from the earliest period of glass-making through Early Christian, Mediaeval, and Renaissance times and describing the different kinds of glass and the methods employed in making them.

ITALY

A Great Contemporary of Giotto.—In *Burl. Mag.* XXXV, 1919, pp. 229–240 and XXXVI, 1920, pp. 4–11 (7 pls.). O. SIRÉN studies the artistic activity of the St. Cecilia Master, to whom he attributes a new work, the full length figure of St. Paul owned by the Bourgeois Gallery, New York. Evidence is also presented for the identification of the St. Cecilia Master with Buonamico Buffalmaco.

Two Sienese Paintings.—In *Art in America*, VIII, 1920, pp. 103–107 (pl.) G. H. EDGELL publishes the little Crucifixion by Simone Martini in the Fogg Museum of Art, Cambridge, Massachusetts, which he dates about 1335. It is suggested also that the small Crucifixion with the Madonna and St. John in the Boston Museum of Fine Arts, where it is attributed to Lippo Memmi, is by a follower of Simone Martini.

S. Giovanni at Assemini.—In *Boll. Arte*, XIX, 1919, pp. 117–132 (8 figs.), F. GIARRIZZO studies the style and origin of the little church at Assemini, which he shows to be the one referred to in Greek inscriptions as early as the middle of the tenth century. The church is clearly Byzantine in derivation of style and may be dated in the last years of the ninth or early years of the tenth century. Some fragments of carved marble from its altar show closest analogy to works on the continent in the seventh and eighth centuries and were prob-

ably made by a Greek, or one of the Greek school, for some monument constructed in or near Assemini in those centuries and later transferred to the church of S. Giovanni.

Monuments of Sulmona.—The church and palace of SS. Annunziata in Sulmona are described in all their vicissitudes by P. PICCIRILLI in *Rass. d'Arte*, XIX, 1919, pp. 119–137 (32 figs.). The original church belonged to the early fourteenth century, but two earthquakes, one in 1456 and another in 1706, necessitated much rebuilding. The palace shows results of three periods of building, which inscriptions date in 1415, 1483, and 1519.

San Flaviano.—The ancient temple of San Flaviano and two nearby churches are described by V. BINDI in *Rass. d'Arte*, XIX, 1919, pp. 168–182 (18 figs.). The date of the original building of the temple is not known, but it was already famous in the eighth century. Remains of the twelfth and following centuries are still extant. Many pieces of rich ecclesiastical work of the goldsmith's art attest the splendor of the temple in the fourteenth and fifteenth centuries.

Painting in Apulia.—In *L'Arte*, XXII, 1919, pp. 149–192 (26 figs.), M. SALMI gives a contribution to the history of painting in Apulia from the early fourteenth century to the middle of the sixteenth, tracing the successive dominance of Byzantine, Sienese, and Venetian characteristics. Particular attention is given to the trecento frescoes in the church of S. Caterina in Galatina.

SPAIN

Spanish Miniatures.—In *Rass. d'Arte*, XIX, 1919, pp. 149–155 (5 figs.) N. AITA takes up the problems connected with the codex of the *Cantigas* of Alfonso El Sabio, now in the Biblioteca Nazionale, Florence. There are proofs that the miniatures were painted in Spain in the thirteenth century, and yet the traces of Italian characteristics are so clear in them as to make it almost certain that already before the fourteenth century the influence of Italian painting was getting into Spain.

The Monastery of Siresa.—A history of the monastery of Siresa, Aragón, and a study of its unpublished church are given in *B. Soc. Esp.* XXVII, 1919, pp. 270–305 (6 pls.; fig.), by R. DEL ARCO. The church, dating from the eleventh century, is in the form of a Latin cross with a single apse, and has had in succeeding centuries additions of interesting architectural, sculptural, and pictorial decoration.

The Castle of Zorita de los Canes.—In *B. Soc. Esp.* XXVII, 1919, pp. 90–106 (2 pls.; 2 figs.) L. T. C. y BALBÁS writes on one of the old fortresses important in the mediaeval life of Spain. The castle of Zorita de los Canes, located at the meeting of the Tajo and Badujo, is first mentioned in the ninth century in Arab annals; but no traces of the earliest epochs remain in the ruins today. The chapel, a single aisled type with semicircular apse and a vaulting which shows early Gothic influence, belongs to the twelfth century; but the atrium, which gives access to it, is later, dating from the thirteenth century.

Basilica and Church in Val-de-Dios.—In *B. Soc. Esp.* XXVII, 1919, pp. 77–89 (4 pls.), J. F. MENÉNDEZ describes the basilica of San Salvador and the church of S. Maria la Mayor in Val-de-Dios. The former was consecrated in 892; the latter dates from 1238. The exterior of San Salvador has not been greatly

changed in the course of the centuries; but the interior was covered in the sixteenth century with a pseudo-classic decoration. The walls, vaults, and arches, now cleaned of these additions, appear covered with a unique painted geometrical decoration. The derivation of the style of the basilica is much disputed. The architectural forms seem to bear closest resemblance to Visigothic examples. For the paintings there are no parallels in Visigothic buildings in Spain, but certain symbols used in them, such as that of the half moon, suggest the influence of Christian Arabs. The church of S. Maria la Mayor, which was the most magnificent in the principality of Asturia, has suffered little change, with the exception of eighteenth century baroque additions to the interior.

FRANCE

Some Romanesque Capitals.—In *Burl. Mag.* XXXVI, 1920, pp. 11–18 (2 pls.; fig.), D. MCDOUGALL gives an interpretative description of the choir capitals of the eleventh or twelfth century church of S. Pierre-en-Haute, Chauvigny (Poitou). Though the execution of these figured capitals is crude and barbaric, they compare favorably in interest and fertility of imagination with the most skilled work of the period.

Manuscripts and Textiles.—An example of the identification of date and provenance of textiles by means of comparison with manuscript miniatures is given by I. ERRERA in *L'Arte* XXII, 1919, pp. 193–196 (3 figs.). Two pieces of textiles in the cathedral of Acquisgrana are decorated with peculiar figures of ducks that are strikingly like one from a French miniature of the eighth century. The conclusion from this and documentary evidence is that the textiles originated in the north—France or Belgium—in the eighth century, and that fine textiles, as well as illuminated manuscripts were produced in monasteries.

The School of Godfroid de Claire.—In the sixth and seventh sections of his study of enamels of the school of Godfroid de Claire (*Burl. Mag.* XXXVI, 1920, pp. 18–27 and 128–134; 4 pls.; 3 figs.) H. P. MITCHELL discusses the *corona lucis* in the Minster-church at Aix-la-Chapelle—a late twelfth century work by Wibert, a pupil of Godfroid—and the most interesting of all the works of the school, the pedestal of a cross from the Abbey of St. Bertin, now in the museum at St. Omer. This pedestal is attributed to Godfroid himself and may be dated about 1160.

HOLLAND

The Van Eycks.—In *Gaz. B.-A.* I, 1920, pp. 77–105 (pl.; 10 figs.), P. DURRIEU presents proof of a relationship of the Van Eycks with Jean de Berry. Part of the miniature work on the *Heures de Turin*, as already pointed out by the author, was done by the brothers, with Guillaume IV of Bavaria, favorite nephew of Jean de Berry, as patron. Further, it seems possible to identify a portrait of the duke in the Ghent altarpiece. But the best evidence of the relationship is given by the diptych in the Hermitage, with paintings of Calvary and the Last Judgment. This, after careful examination, is attributed with certainty to the Van Eycks—and it was the property of the duke of Berry.

Hans Memling.—In *Art in America*, VIII, 1920, pp. 107–116 (3 pls.) M. J. FRIEDLANDER writes on the paintings by Hans Memling in American collections. These include several examples in the Altman collection in the Metropolitan

Museum, New York; the Portrait of a Young Man, owned by Mr. John Willys, Toledo; the Archer, owned by Mr. Michael Dreicer, New York; the Man with a Pink, in the collection of Mr. J. P. Morgan, New York; a Madonna, in the collection of Mr. Martin A. Ryerson, Chicago; and Christ as the Man of Sorrows and the Virgin of an Annunciation, in the collection of the late Mr. John G. Johnson, Philadelphia.

GERMANY

The Illustrated Manuscript of Wolfram's Willehalm.—In *Sitzb. Mün. Akad.* 1917, 6, pp. 1–31 (2 pls.), KARL V. AMIRA describes the fragments (18 in number) of the "grosse Bilderhandschrift von Wolfram's *Willehalm*" (cf. *ibid.* 1903, pp. 213–240), which have come to light in Meiningen. With the exception of two fragments in Nuremberg, all known fragments of this manuscript are now in the Staatsbibliothek in Munich. The illustrations contain only persons and things mentioned in the text. There is little attempt to produce beautiful pictures, for the illustration of the text is the painter's only object. Details of costume fix the date between 1250 and 1275 A.D.

The Neubauer Chronicle.—In *Sitzb. Mün. Akad.* 1918, 9, pp. 1–51 (6 pls.), KARL V. AMIRA describes a chronicle of Nuremberg, which contains many notes concerning other places, and also 467 illustrations. The chronicle is in the possession of Dr. Chr. Nuhlen, in Murnau. It was compiled and written chiefly, if not entirely, by Wolff Neubauer, and the latest item in it refers to the year 1616. The items are arranged with little regard to chronological sequence and the dates given are frequently wrong. Of the illustrations about 140 are portraits, but many of these can be intended only symbolically (e.g. Mohammed, Charlemagne, etc.). Others resemble more or less closely the known portraits of historical personages; but in these, as also in those illustrations which represent various scenes and actions, symbolism, rather than realism, is the aim of the draughtsmen.

GREAT BRITAIN

The Coronation of the Virgin on a Fourteenth Century Ivory.—In *Proc. Soc. Ant.* XXX, 1918, pp. 239–241 Lieut.-Col. CROFT LYONS publishes an ivory carving of the fourteenth century about $4\frac{1}{2}$ inches high and $3\frac{3}{4}$ inches wide said to have been found in the ruins of Hastings Castle. There is a group of ten figures beneath a canopy. The subject is the Coronation of the Virgin.

An Enameled Lid.—In *Proc. Soc. Ant.* XXX, 1918, pp. 92–97 (fig.) Miss JOAN EVANS discusses the enameled lid of a nautilus cup in the possession of All Souls College, Oxford. It dates from the end of the thirteenth century.

The First Cathedral Church of Canterbury.—In *Proc. Soc. Ant.* XXX, 1918, pp. 136–156 (6 fig.) W. ST. JOHN HOPE discusses the plan and arrangement of the first cathedral church at Canterbury.

RENAISSANCE ART

ITALY

St. Jerome by Masolino.—A painting of St. Jerome in the collection of Professor Frank J. Mather, Jr., Princeton, N. J., is attributed by R. OFFNER,

Art in America, VIII, 1920, pp. 68–76 (pl.), to Masolino on the basis of its style and its relationship to other works by that artist. It seems to belong to the period between 1423 and 1426 and was probably painted on the occasion of the birth of a son to the family whose stemmi appear on the picture.

Piero di Cosimo.—Two little known tondos in Sweden by Piero di Cosimo are studied by T. BORENIUS in *Burl. Mag.* XXXVI, 1920, pp. 103–104 (2 pls.) One of these, the Virgin and Child, is in the possession of Dr. Osvald Sirén; the other, the Virgin and Child with St. John, is in the National Museum, Stockholm.

Lorenzo di Niccolò.—A most characteristic work by Lorenzo di Niccolò, S. Giovanni Gualberto and his enemy before the Crucifix in S. Miniato, recently acquired by Mr. Raymond Wyer, is published by O. SIRÉN in *Burl. Mag.* XXXVI, 1920, pp. 72–78 (2 pls.). The date of the work probably lies in the first decade of the fifteenth century. A bibliography of the artist is appended to the article.

Auto-Ritratti of Francia.—In *Art in America*, VIII, 1920, pp. 167–172 (pl.), E. E. C. JAMES calls attention to the self-portraits of Francesco Francia, which are represented by a painting sold at Christie's in 1911 and one in the collection of G. L. Koppel, Berlin.

Gallows-Studies by Pisanello.—In *Burl. Mag.* XXXVI, 1920, pp. 305–309 (pl.), G. H. HILL writes on the various studies by Pisanello of hanging corpses. These appear in Pisanello's fresco of St. George in S. Anastasia, Verona, and in two drawings, one in the British Museum, the other recently acquired by Mr. Henry Oppenheimer from the sale of the Marquis of Lansdowne's drawings.

Pisanello Drawings.—In *L'Arte*, XXIII, 1920, pp. 5–23 (10 figs.), M. KRASCENINNIKOVA publishes the first installment of her study of the drawings of Pisanello in the Vallardi collection of the Louvre, treating the authentic drawings in four divisions: studies for frescoes of the church of S. Anastasia, Verona; studies for frescoes of S. Giovanni Laterano; studies for medals; and sketches of figures independent of pictorial compositions or medal designs.

Antonio da Fabriano.—In *Rass. d'Arte*, XIX, 1919, pp. 201–202 (2 figs.), A. COLASANTI publishes a triptych in the municipal gallery of Gualdo Tadino which has hitherto been almost entirely unnoticed. Stylistic considerations indicate Antonio da Fabriano as its author. The subject is St. Anne teaching the Virgin to read, with two saints at the sides. The evidence of northern influence in the figures of the saints is one of the most importan[t] features of the triptych.

Priamo della Quercia.—In *Rass. d'Arte*, XIX, 1919, p. 233, documentary proof is given by M. BATTISTINI for the attribution (which was made on stylistic evidence by G. de Nicola, *ibid.* Nos. 5 and 6, 1918) of the painting of S. Antonio enthroned, with other saints, in S. Antonio, Volterra, to Priamo della Quercia.

Guido Mazzoni.—In *Rass. d'Arte*, XIX, 1919, pp. 231–232, new documents that concern Guido Mazzoni are given, and more promised in a forthcoming book, by G. BERTONI and E. P. VICINI.

Frescoes of the Trinci Palace at Foligno.—A description of the fragmentary paintings in the Trinci Palace at Foligno, with a study of their origins and style, is given by M. SALMI in *Boll. Arte*, XIII, 1919, pp. 139–180 (18 figs.). The decorations are confined principally to three compartments: the loggia

with the story of Romulus and Remus, the room of the Liberal Arts and the Planets, and the hall of the Giants. The hands of three distinct artists, each of whom may have had assistants, are clearly recognized in the frescoes. The first, with a local training, knew the art of Gentile da Fabriano; the second united with the training he got as collaborator and, possibly, pupil of the first, the influence of French miniature painting; the third, while showing some affinity to the other two, followed closely Ottaviano Nelli. The name of the first, only, can be safely conjectured. He is the same as the author of frescoes in the church of Pietrarossa and is probably to be identified as Giovanni di Corraduccio. Verses which appear below the episodes on the walls are appended to the discussion.

Italian Paintings in France.—In *Rass. d'Arte*, XIX, 1919, pp. 157–167 (14 figs.) P. BAUTIER writes on paintings belonging to towns in the invaded part of France, especially to the Douai and Valenciennes museums, which were taken to Brussels for protection before the close of the war.

The Vivarini.—In *L'Arte*, XXII, 1919, pp. 226–227 (fig.), A. VENTURI publishes a polyptych in the convent of Sant' Eufemia in the island of Arbe which gives an example of the collaboration of Antonio and Bartolomeo Vivarini, by whom it is signed. It is similar to their polyptych in the Bologna picture gallery, but shows a later step, in which Bartolomeo is more independent of his brother and in which the movement of the figures has become freer.

Portraits by Tintoretto.—A study of some of Tintoretto's portraits is published by D. v. Hadeln in *Jb. Preuss. Kunsts.* XLI, 1920, pp. 32–45 (7 figs.). Two of these, the portrait of Giovanni Paola Cornaro in Ghent and the portrait of Ottavio de Strada in Stargard are dated, the former in 1561, the latter in 1567; and a third picture, the self-portrait in the Louvre, is substantially dated by the engravings made after it by Giesbert van Veen, which represents the painter in the year 1588.

Della Robbia Documents.—In *L'Arte*, XXII, 1919, pp. 105–112 and 242–248 (fig.), R. G. MATHER publishes his second and third series of new documents concerning the Della Robbia, with a facsimile reproduction of a manuscript with the handwriting of Andrea della Robbia and his signature. This document is of further interest in that it contains the names written by Andrea of famous contemporaries, such as Cosimo Roselli, Antonio Pollaiuolo, and Verrocchio.

Raphael Documents.—In *L'Arte*, XXII, 1919, pp. 197–200 (fig.), A. VENTURI gives, besides a list of new documents relating to Raphael, a résumé of those previously published and reproduces in facsimile the most precious document written by Raphael, a letter to his uncle, Simone Ciarla, April 21, 1508. This is now in the Vatican Library.

Raphael and Dante.—Raphael's interpretation of Dante in his paintings and his assimilation of the poet's creations to his own characteristics and those borrowed from other sources are discussed by O. FISCHEL in *Jb. Preuss. Kunsts.* XLI, 1920, pp. 83–102 (12 figs.). The earliest painting based on Dante is the St. Michael in the Louvre. Later, Dante was the painter's guide in the composition of the Disputa and in the designs for the dome of the Chigi chapel in S. Maria del Popolo.

The Birthday of Raphael.—In *L'Arte*, XXIII, 1920, pp. 1–4 (fig.), A. ZAZZARETTA attempts to settle the dispute in regard to the date of the birth of Raphael, which has been held by some to be the 28th of March, by others

the 6th of April, 1483. An exact interpretation of the Bembo epitaph in the Pantheon indicates clearly that April 6th was the date of the birth and that Raphael was precisely thirty seven years old when he died.

Veronese's Color.—The chromatic scale of Paolo Veronese and his modern manner of combining contrasting colors are discussed by E. TEA in *L'Arte*, XXIII, 1920, pp. 59–75 (9 figs.).

Frescoes of S. Maria in Trastevere.—In *L'Arte*, XXIII, 1920, pp. 49–58 (8 figs.), L. LOPRESTI writes an appreciation of the work of Pasquale Cati da Jesi. He has not been much praised by critics that have mentioned him, but his paintings in S. Maria in Trastevere, which emulate Michelangelo in the painting of the architectural setting and the general treatment of the vault, have much of real merit in them.

Jacopo Ripanda.—In *L'Arte*, XXIII, 1920, pp. 27–48 (20 figs.), G. FIOCCO calls attention to the forgotten Bolognese painter, Jacopo Ripanda, one of the disciples of Francia and Costa. He enjoyed great popularity in the early years of the sixteenth century and exercised not a little influence on his contemporaries. His connection with Marcantonio Raimondi is especially close. Jacopo was primarily a painter of triumphs, as the paintings of scenes from the Punic Wars in the Palazzo dei Conservatori, Rome, testify.

The Capitoline Wolf.—In *L'Arte*, XXII, 1919, pp. 133–135 (fig.), A. VENTURI gives stylistic evidence for the authorship of the bronze figures of Romulus and Remus under the Lateran wolf, which was one of the objects procured by Sixtus IV for the collection of antiquities in the Palazzo dei Conservatori. The anatomical treatment of the twins, the elastic tension of their bodies, mark them clearly as creations of the hand of Antonio Pollajuolo.

Antonio Pollajuolo and Ancient Ceramics.—In *Art Bulletin*, II, 1919, pp. 78–86 (5 pls.), F. R. SHAPLEY points out characteristics in the work of Antonio Pollajuolo which indicate that he was familiar with and was largely influenced by designs on Greek and Arretine pottery.

Florentine Furniture Panels.—In *Art in America*, VIII, 1920, pp. 148–159 (3 pls.) F. J. MATHER, Jr., writes on three Florentine furniture panels. Stylistic evidence is offered for the attribution of the Medici *desco* in the New York Historical Society to the *bottega* of Domenico Veneziano. A chest-front in the Stibbert Museum, Florence, representing the legend of Trajan and the Widow, is here published for the first time and attributed to Castagno (or possibly his school) as a work of about 1460. Finally, a cassone panel in the Holden collection, Cleveland Museum of Art, which gives a lively picture of a horse race, is considered to be the work of the school of Uccello, as it was formerly labelled.

Alla Porcellana Pottery.—In *Faenza*, VII, 1919, pp. 49–59 (7 pls.), G. BALLARDINI discusses the origin of the designs on a certain kind of Italian pottery of the sixteenth century called *alla porcellana* because of the resemblance of a peculiar floral design that always forms part of its decoration to the flower of which the botanical name is *porcellana*. Chinese and Persian types of ships, birds, human heads, etc., that are used in conjunction with this design indicate an oriental origin for it.

Sixteenth Century Majolica Clay.—Count Francesco Caldogno, in his report to the Doge of Venice in 1598 concerning some disputed territory, mentions the excellent earth of Tretto which he says gave the white quality to the

fine majolica of Faenza; this is what is now known commercially as "terra di Vicenza." (G. Cibin, *Faenza*, VII, 1919, p. 20.)

Was Majolica made in Arezzo?—In *Faenza*, VII, 1919, pp. 33–41, A. DEL VITA answers the arguments which U. Pasqui has brought forward to prove that majolica was not made in Arezzo. That the Arezzo potters made only poorer grades of ceramics and that the examples of majolica found there in abundance all originated in other cities are assertions which the present writer seeks to disprove.

Piccolpasso.—In *Faenza*, VII, 1919, pp. 25–29, A. VAN DE PUT gives the results of an examination of the original manuscript of the "arte del vasaio" by Piccolpasso, pointing out the peculiarities in the composition of the manuscript and the slight additions that have been made by a later hand.

Sicilian Monuments.—In *L'Arte*, XXII, 1919, pp. 211–218 (9 figs.), E. MAUCERI publishes early monuments in S. Lucia del Mela and in Girgenti. In the former the two oldest remains are the Castello, of which only the tower and fragments of the enclosure still stand, and the church of the Annunziata, with its fourteenth century campanile and fifteenth century paintings. The cathedral of S. Lucia was restored in the eighteenth century but retains its beautiful fifteenth century doorway and its Madonna by Antonello Gagini, with other sculptures of the fifteenth and sixteenth centuries. The monument to De Marino is one of the most interesting objects of the fifteenth century in Girgenti. It is the work of Giovanni Gagini and Andrea Mancino.

Sicilian Art of the Renaissance.—In *Rass. d'Arte*, XIX, 1919, pp. 210–222 (14 figs.) E. MAUCERI discusses the political conditions in Sicily in the period of the Renaissance and the origins and development of its architecture, sculpture, and painting. Architecture in Sicily, deriving from Romanesque, Byzantine, and Arabic sources, maintained quite consistent characteristics through the fourteenth, fifteenth, and sixteenth centuries, not even feeling the influence of Bramante. Sculpture was early subjected to Pisan and Sienese influence, and the two great figures of the Renaissance, Domenico Gagini and Francesco Laurana, were both inspired by Tuscan grace. Early Sicilian painting, so little known to art students, shows a combination of Arabic and Tuscan features.

A Sardinian Painting.—In *L'Arte*, XXII, 1919, pp. 232–242 (4 figs.), E. BRUNELLI shows that the painting of a Madonna in the Birmingham gallery attributed by A. B. Chamberlain in 1909 to Bartolomé Bermejo is the work of a Sardinian artist. It shows a peculiar mixture of Spanish, Southern French, and Italian characteristics, with a predominance of the influence of Antonello da Messina, that is characteristic of Sardinian painting in the early sixteenth century. It is by the same hand as a number of known paintings in Sardinia, notably the Madonna enthroned in the cathedral of Castelsardo.

SPAIN

"Miraflores de la Sierra."—A town in the province of Madrid, which changed its name in 1627 from Porquerizas to Miraflores, is the subject of a study by F. P. MINGUEZ in *B. Soc. Esp.* XXVIII, 1920, pp. 5–23 (3 pls.). The treasures of the parochial church are specially noteworthy; they include sculptures and paintings for which documents furnish exact dates in the sixteenth century and later.

The Palace of Cervellón.—In *B. Soc. Esp.* XXVII, 1919, pp. 172–179 (4 pls.) A. V. Y GOLDONI reproduces among other things in the art collection of the palace of Cervellón a beautiful Gothic tapestry, a drawing attributed to Murillo, and some sixteenth century ceramics.

Palace of the Dukes of Medinaceli.—Paintings by Luca Giordano and Murillo, a tapestry signed by David Teniers, and important pieces of fifteenth and sixteenth century armor are among the objects of art in the palace of the dukes of Medinaceli described by J. M. DUSMET Y ALONSO in *B. Soc. Esp.* XXVIII. 1920, pp. 49–56 (4 pls.)

FRANCE

The Bust of a Bishop.—The bust of a bishop in the Walters collection, Baltimore, is attributed by C. R. MOREY in *Art in America*, VIII, 1920, pp. 51–58 (pl.) to the early period of the Champagne school, before it gave way entirely to Italian taste. Its relationship is so close to the statues of the Tomb of Saint-Remi, Reims, as to localize it in the same atelier and give it approximately the date of that monument, 1533–1537. Indeed, it seems likely that the Walters bust is a fragment of one of the original statues of the monument and that a nineteenth century copy now takes it place there.

BELGIUM AND HOLLAND

The Tapestries of the "Chasses de Maximilien."—In an extensive study of the sixteenth century Flemish tapestries in the Louvre known as the "Chasses de Maximilien" and representing hunting scenes in the various months of the year, P. ALFASSA (*Gaz. B.-A.* I, 1920, pp. 126–140 and 233–256; 2 pls.; 12 figs.) traces their history and shows their relation not only to painting in general of their time, but especially to landscape painting.

A Flemish Tapestry.—In *Art in America*, VIII, 1920, pp. 47–51 (pl.) S. RUBENSTEIN publishes a Flemish tapestry in the collection of Mr. Alexander Hamilton Rice, which may be dated, from the style of the costumes and of the composition as a whole, in about 1510, just at the transition between the Gothic and Renaissance periods. Comparison with tapestries signed by Jean de Rome suggests that he may be the originator of this design of a hunting scene.

Cornelis Vroom.—A landscape signed by an important predecessor of Jacob Ruisdael, Cornelius Vroom, is published by A. BREDIUS in *Burl. Mag.* XXXV, 1919, p. 261 (pl.). It is in the collection of Mr. Robert C. Witt.

Rembrandt and Contemporary Humanists.—In *Jb. Preuss. Kunsts.* XLI, 1920, pp. 46–81 (pl.; 3 figs.), H. KAUFFMAN publishes a study of Rembrandt's painting in the light of the humanistic poetry of his time, explains the sudden change in the subject matter of the artist's paintings when he went to Amsterdam, and the peculiar nature of that subject matter in the Amsterdam period. In Amsterdam Rembrandt was associated with a circle of humanistic scholars and poets, and his biblical and mythological pictures are clearly the pictorial expression of their versions of the Old Testament and the Classics, rather than of the originals. The *Trouringh* of Jacob Cats, especially, explains Rembrandt's attitude toward the various Biblical and mythological subjects which he represents.

GREAT BRITAIN

Ancient English Wall Paintings.—In *Burl. Mag.* XXXV, 1919, pp. 246–252 and XXXVI, 1920, pp. 84–87 (2 pls.; fig.) P. TURPIN publishes some wall-paintings uncovered several years ago in the Charterhouse, Coventry dating from the fifteenth and sixteenth centuries. They are in a very fragmentary state, a detail of the later painting now appearing in the middle of the earlier. What remains is part of a fifteenth century crucifixion with other figures, and part of a middle sixteenth century decorative, ornamental and heraldic design.

AMERICAN ARCHAEOLOGY

GENERAL AND MISCELLANEOUS

Village Sites East of the Mississippi.—In *Bulletin 69* of the Bureau of American Ethnology DAVID I. BUSHNELL, Jr., publishes an account of the inhabitants of the eastern United States at the time of the discovery of America and then discusses villages and village sites. He shows by abundant quotations from old documents the character of the buildings in the villages of different Indian tribes. [*Native Villages and Village Sites East of the Mississippi.* (Bureau of American Ethnology, Bulletin 69.) Washington, 1919, Government Printing Office. 111 pp.; 17 pls.; 12 figs. 8 vo.]

Ojibway Buildings.—In the *Annual Report* of the Smithsonian Institution for 1917, pp. 609–617 (pls.) DAVID I. BUSHNELL, Jr. describes dwellings and other structures of the Ojibway Indians. The dome-shaped wigwam was the common type of dwelling. Illustrations of this, and of the conical wigwam, as well as of other buildings are given from photographs made in northern Minnesota.

The Iroquois Indians.—In the *Thirty-first Annual Archaeological Report* of the Ontario Provincial Museum, 1919, pp. 9–55 (9 figs.) R. B. ORR gives a general account of the Iroquois Indians, their history, manner of life, etc., down to the present time. He estimates that there are still living about 1700 Iroquois.

Methods of Burial among American Indians.—In the *Thirty-first Annual Archaeological Report* of the Ontario Provincial Museum, 1919, pp. 56–77 (8 figs.) C. B. ORR discusses the different methods of burial employed by the American Indians.

Mummified Jivaro Heads.—In *Mus. J.* X, 1919, pp. 173–183 (colored pl.; 2 figs.) W. C. F(ARABEE) discusses the practice among the Jivaros of South America of taking the heads of their enemies, the method by which the head is mummified and preserved, and the attendant ceremonies.

Miscellaneous Papers.—In the *Thirty-third Annual Report* of the Bureau of American Ethnology for 1911–12 (Washington, 1919) the following papers are of interest to students of American archaeology. Pp. 53–154 (32 pls.) M. R. GILMORE discusses the uses of plants by the Indians of the Missouri River region; pp. 155–206 (44 pls.; 11 figs.) E. H. MORRIS publishes a 'Preliminary Account of the Antiquities of the Region between the Mancos and La Plata Rivers in Southwestern Colorado'; pp. 207–284 (15 pls.; 101 figs.) J. WALTER FEWKES discusses the designs on prehistoric Hopi pottery.

The Tunica, Chitimacha and Atakapa Languages.—JOHN R. SWANTON has published a study of three little known American languages, the Tunica, Chitimacha and Atakapa, once spoken in parts of Mississippi, Louisiana and Texas. All the available material from old documents is summarized, and comparative vocabularies published. The study is philological, but of interest to students of American archaeology. [*A Structural and Lexical Comparison of the Tunica, Chitimacha and Atakapa Languages.* (Bulletin 68 of the Bureau of American Ethnology.) By John R. Swinton, Washington, 1919, Government Printing Office. 56 pp. 8 vo.]